

JUN 28 1950

How Elizabeth Taylor's Heart Was Won!

# SCREENLAND ANC

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Arthur Godfrey  
Tips Off  
Hollywood!

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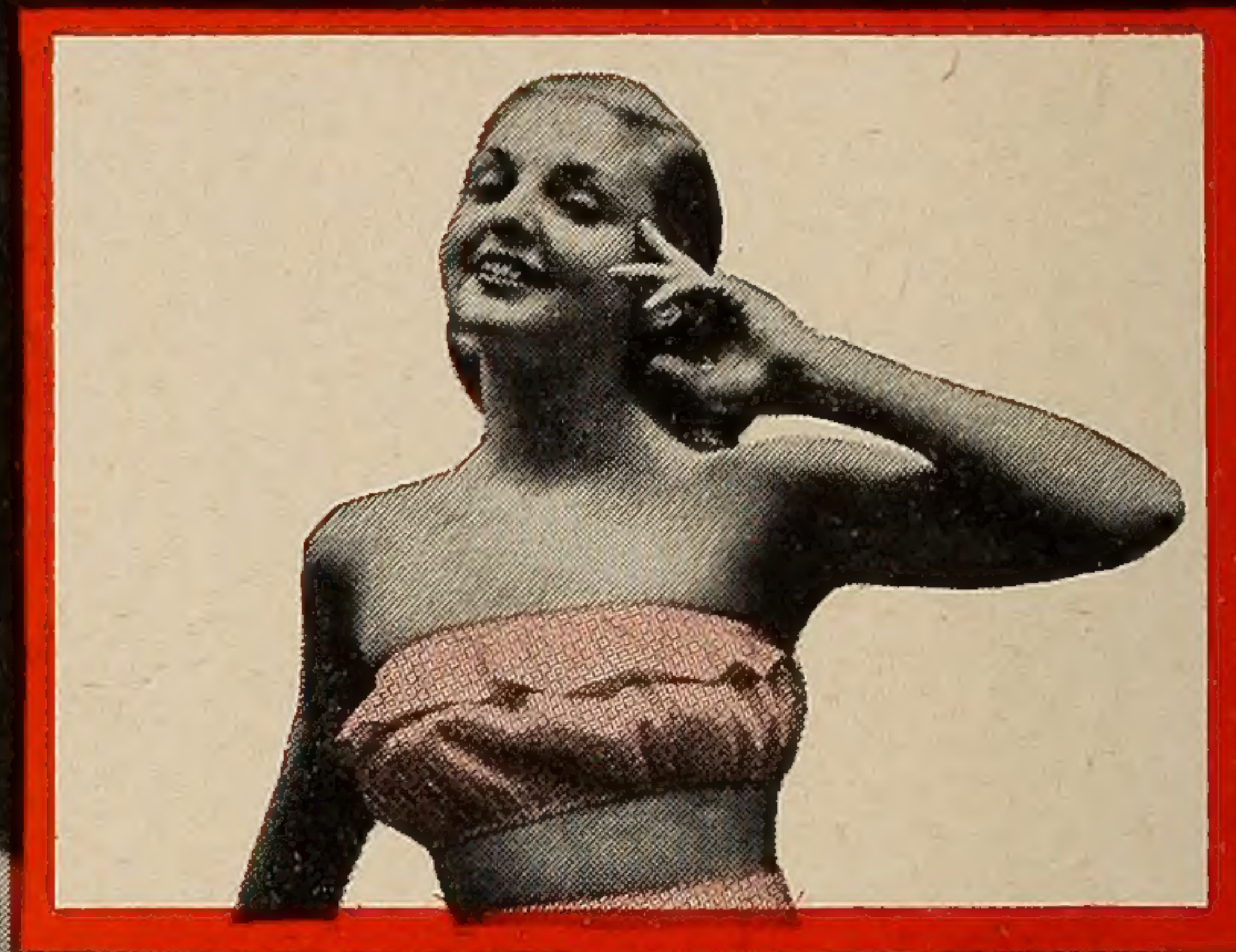
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# SCREENLAND

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ON THE COVER, BETTY GRABLE, STARRING IN  
"WABASH AVENUE," 20TH CENTURY-FOX FILM

JUNE, 1950

VOLUME FIFTY-FOUR  
NUMBER EIGHT

PUBLISHED BY J. FRED HENRY PUBLICATIONS, INC.

ARTHUR KAPLAN  
Circulation Manager (Newsstand Div.)

A. E. CARDWELL  
Circulation Manager (Subscription Div.)

SCREENLAND. Published monthly by J. Fred Henry Publications, Inc., 444 Madison Ave., New York 22, N. Y. Advertising Offices: 444 Madison Ave., New York 22, N. Y.; 6 N. Michigan Ave., Chicago 2, Ill.; 816 W. 5th St., Los Angeles 13, Calif. Gordon Simpson, West Coast Manager. William Thomas, Chicago Manager. Manuscripts and drawings must be accompanied by return postage. They will receive careful attention, but SCREENLAND assumes no responsibility for their safety. Subscriptions \$1.80 for one year, \$3.00 for two years and \$4.50 for three years in the United States, its possessions, Cuba, Mexico, Central and South America; 50c a year additional in Canada; other foreign countries \$1.00 a year additional. When entering a new subscription please allow not less than 60 days for your first copy to reach you. When renewing your subscription, prompt remittance helps to assure continuous service. Changes of address must reach us five weeks in advance. Be sure to give both old and new address and zone or other information necessary. Entered as second class matter, September 23, 1930, at the Post Office, New York, N. Y., under the act of March 3, 1879. Additional entry at Chicago, Ill. Copyright 1950 by J. Fred Henry Publications, Inc. MEMBER AUDIT BUREAU OF CIRCULATIONS.



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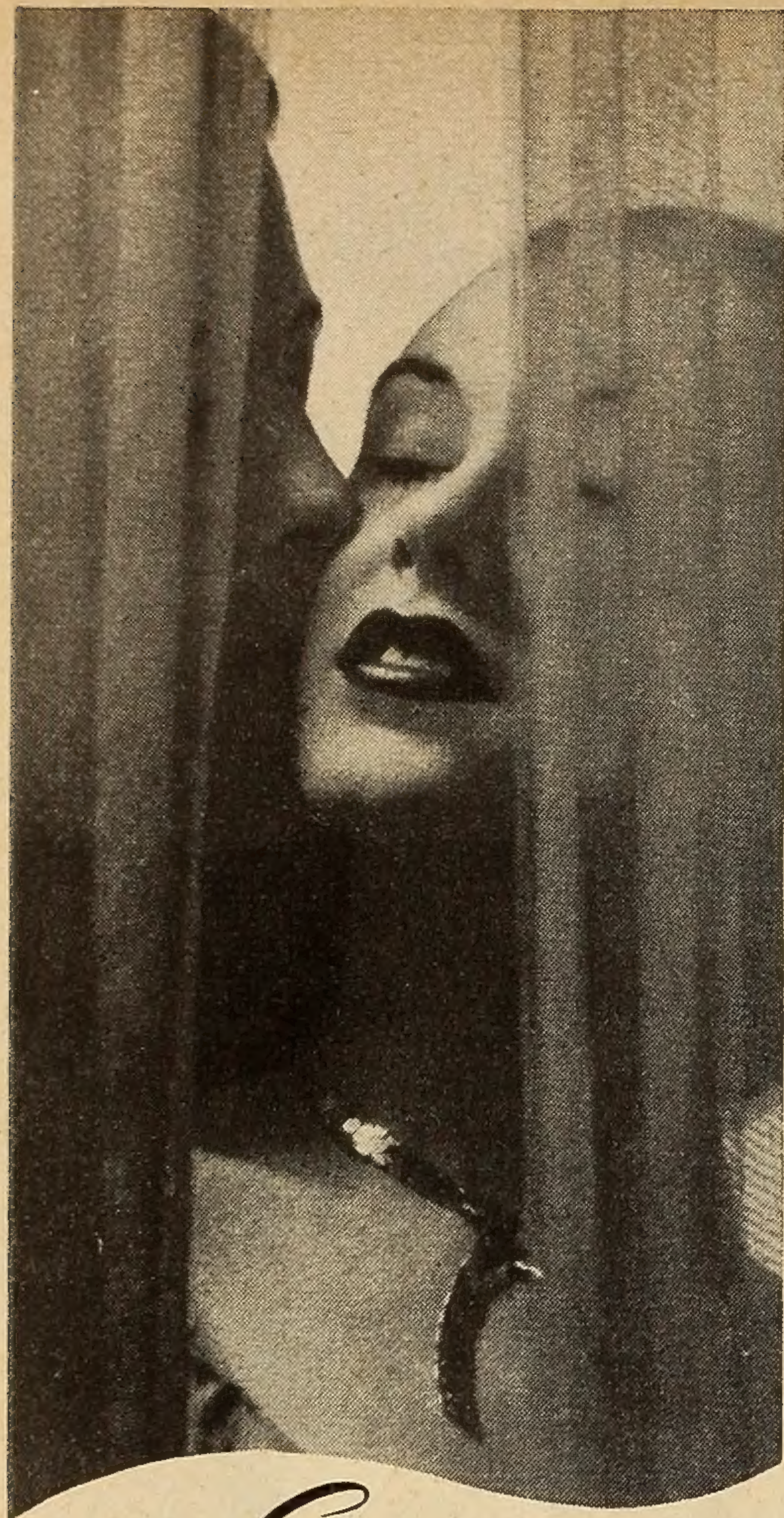
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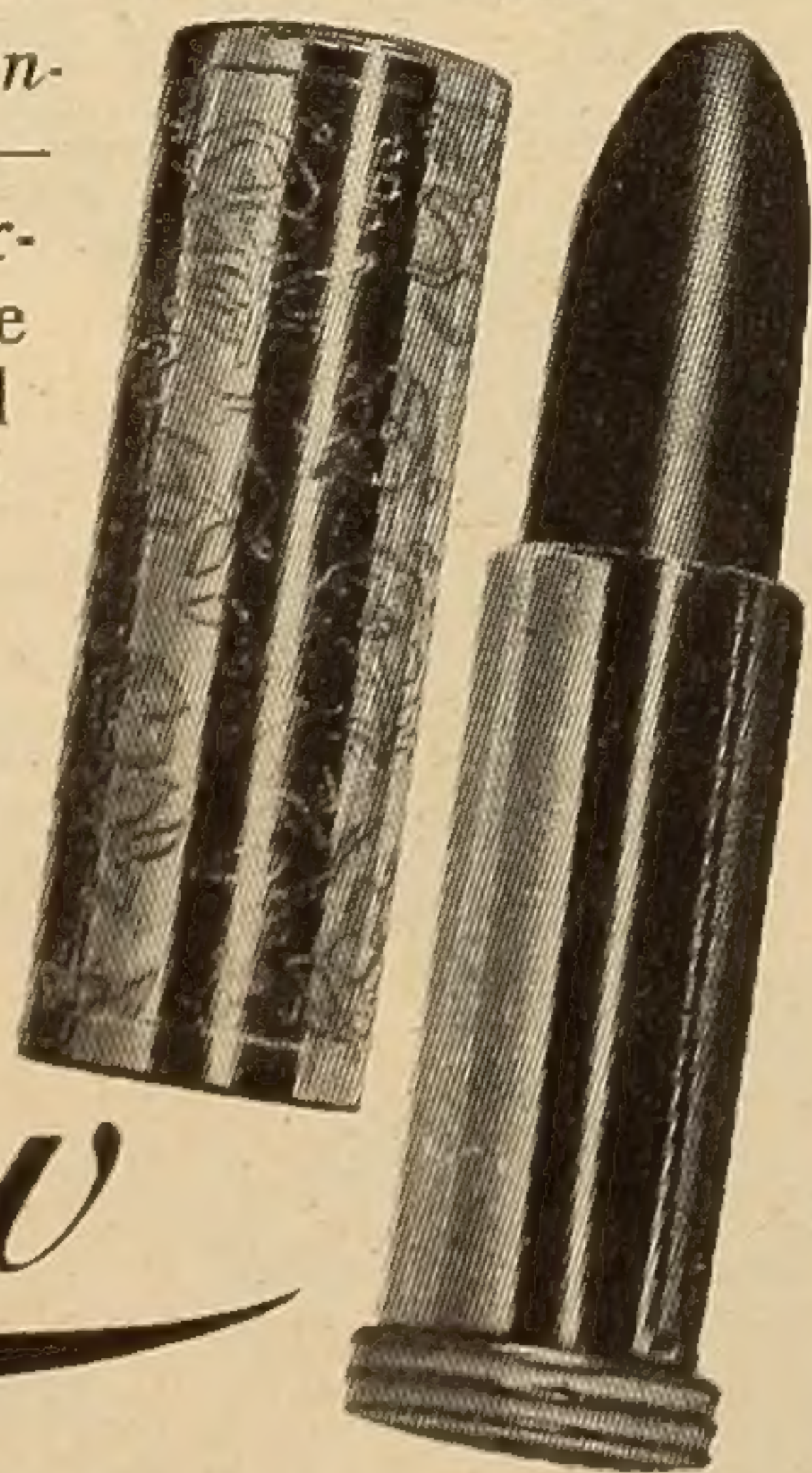
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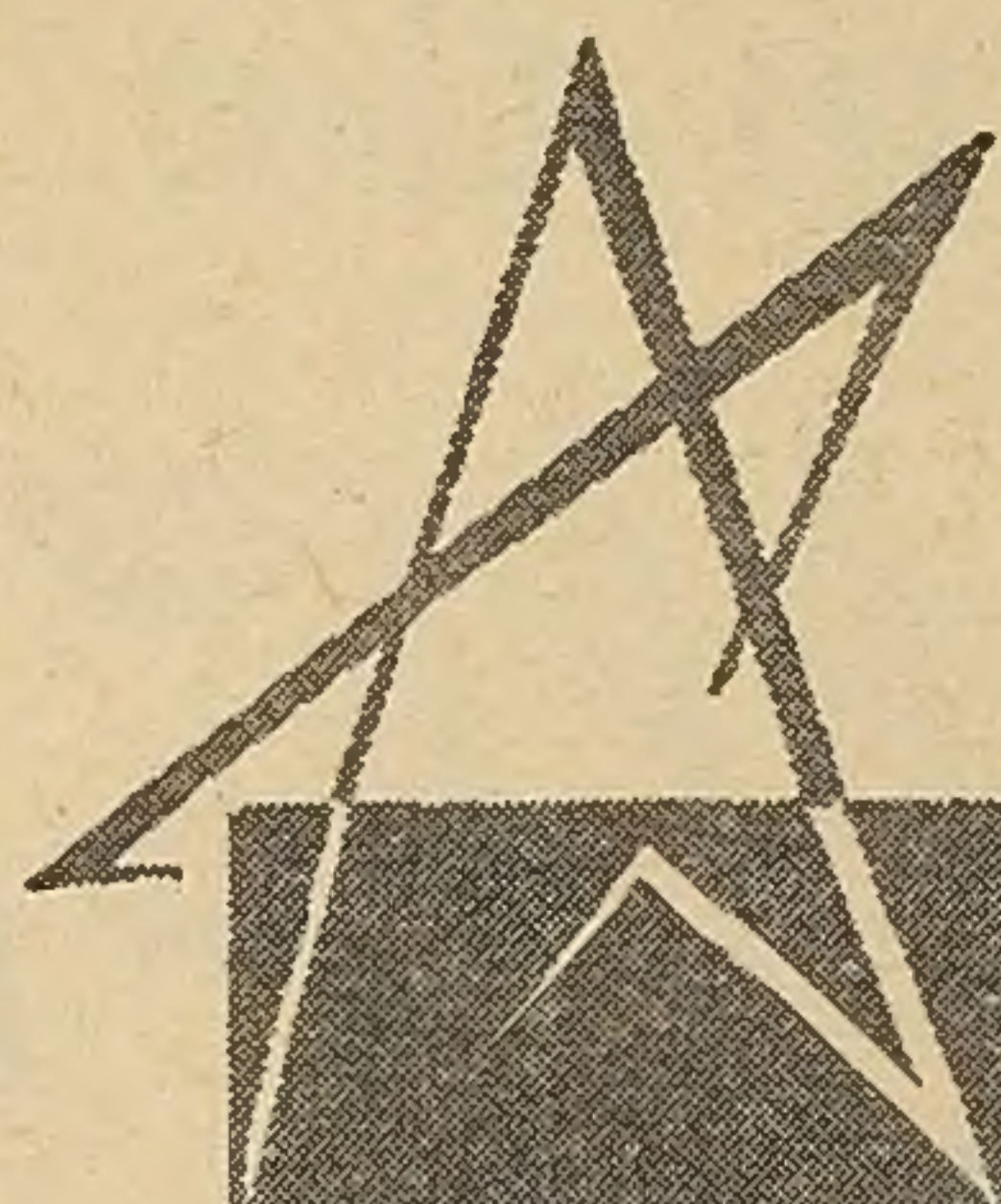
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LIP STICK



Mercedes McCambridge, Brod Crawford, Olivia de Havilland and Dean Jagger, winners of top honors of 22nd presentation of "Oscars."



## Cobina Wright's PARTY GOSSIP

"**H**E'S a prince of a fellow!" is an expression you frequently hear used in Hollywood, but never has it been applied more aptly—and literally, too—than to His Royal Highness Prince Bernhard of the Netherlands on his recent visit to California.

Although the Prince, who pilots his own DC-6 and is a great aviation enthusiast, was out here ostensibly to inspect the large airplane factories, the arrival of the royal party was a signal for Hollywood hostesses to polish up their best silver and take stock of the choicest champagnes in their cellars.

Unfortunately, Prince Bernhard contracted a touch of flu on his very brief visit here and had to cancel most of his social appointments. Also, he had to cut short his stay to fly back to Washington to keep a White House date with President Truman. However, he did attend the lavish party which Louis B. Mayer and Mrs. Mayer gave in his honor in the elegant Mayfair Room of the Beverly Wilshire Hotel. Almost the entire movie colony turned out to welcome His Highness and everyone agreed that he was a real Prince Charming.

Although the dinner was quite formal, the softly lit tables being decorated with American red, white, and blue floral centerpieces over which waved tiny Dutch tricolors, the dancing and impromptu entertainment which followed quite broke the ice.

The Prince seemed to be having the time of his life as he whirled his hostess, Ginger Rogers and other glamorous beauties around the floor and he roared

over Doris Vidor's surprise rendition of "Take Me Out To The Ball Game" with a choral effect provided by Dinah Shore, Benay Venuta, Bill Goetz, Mervyn Leroy and Betty Hutton.

*Incidentally, Betty told me that she was quite broken up over her separation from Ted Briskin, but that, after a brief Hawaiian vacation, she was going to concentrate on her career harder than ever, because work always provided a cure for heartbreak. She also said that she didn't think she would marry again, although her frequent dates with handsome Bob Sterling have even her best friends guessing.*

But back to the party! Johnny Green took over the keyboard during intermis-

Brod and Olivia, best actor and actress of 1949, offer congratulations to each other.







Director Ida Lupino presented Best Director Award to Bob Rossen for "All The King's Men."

sion and played some of his latest hits for the Prince and such guests as Barbara Stanwyck and Robert Taylor, Joan Bennett and Walter Wanger, Cole Porter, the George Murphys, Ginger Rogers, who had just announced that she and attorney Greg Bautzer would be wed shortly, Gail Patrick, Rosalind Russell and the Charles Boyers. With Gallic gallantry, Boyer, earlier in the evening approached his wife, Pat, kissed her hand and inquired solicitously about her health—after being married for fifteen years!

\* \* \*

*Proving what a good scout he is, Prince Bernhard, when he bid goodbye to his hosts, the guests and his fellow countrymen, the Philip Dorns and the Hartogs, said to the members of his entourage, "You don't all have to work tomorrow. Please stay and enjoy yourselves!" which is just about what his wife, Queen Juliana, cabled her husband from the Hague, to do when he arrived in filmland!*

\* \* \*

**A**NOTHER recent visitor who has quite captivated Hollywood and who has been the cause of more invitations flooding the mails, is Sarah Churchill, the talented and witty actress daughter of England's Winston Churchill. Sarah paid California her first visit tour-

Best Supporting Actress and Actor, Mercedes McCambridge and Dean Jagger, with "Oscars."



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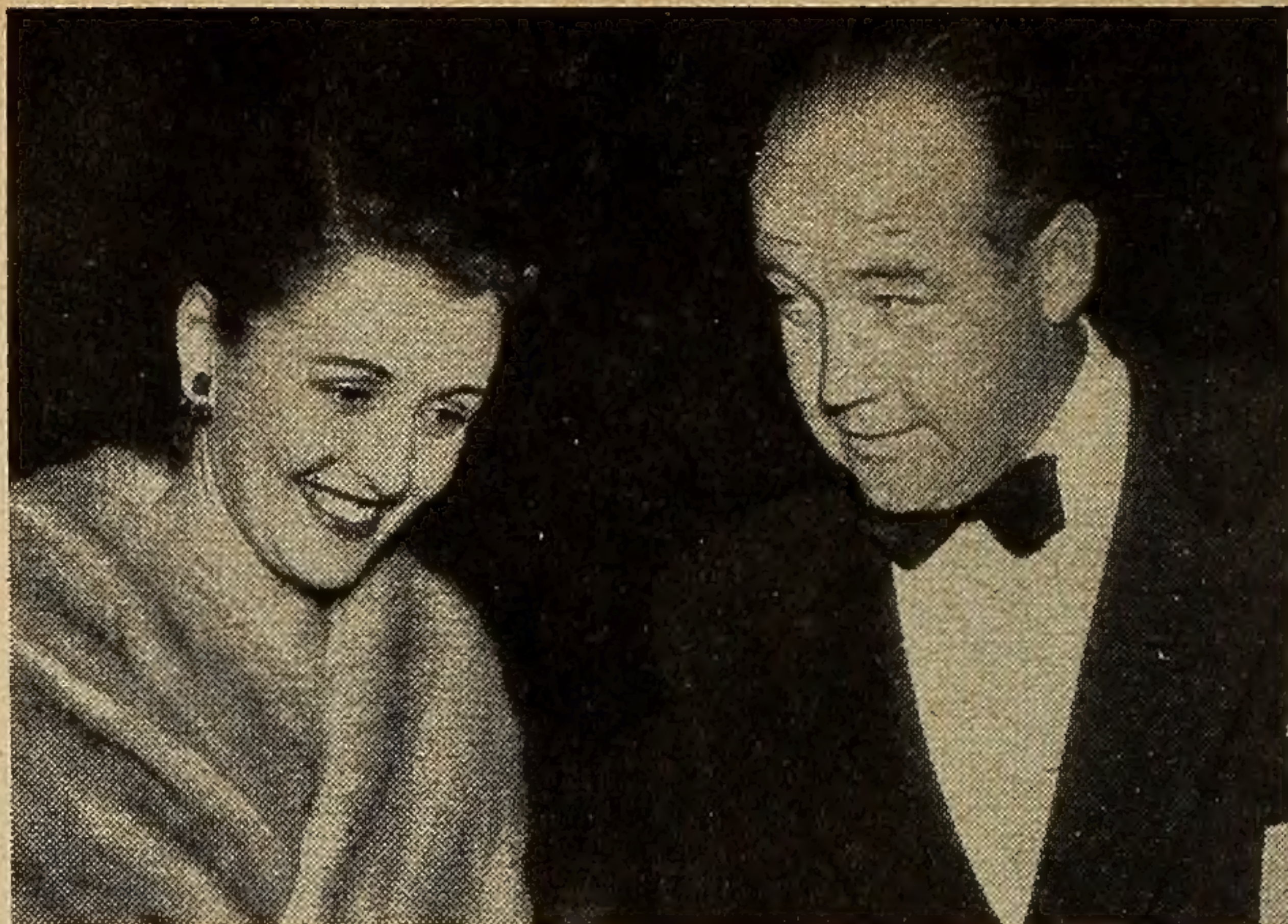


For head-to-toe protection, use new FRESH Deodorant Bath Soap. Used regularly, it is 20 times as effective as other type soap in preventing body perspiration odor.





Left: Red Skelton and his wife, with Cobina Wright, in Pantages Theatre for Hollywood's greatest annual show, the Academy Awards!



Right: Brod Crawford and his wife leaving theatre after presentations to attend victory dinner with their friends at Romanoff's.

ing with "The Philadelphia Story," in the role created by Katharine Hepburn, who is Sarah's idol. In fact, Miss Churchill reminds one a great deal of a sort of British Hepburn with her red hair and her delicately chiselled features.

Sarah's opening, with Jeffrey Lynn as her co-star, brought out all the movie crowd to the Los Angeles Biltmore after which there were several parties. One of the most amusing was that given by the Peter Godfreys, who are great friends of Sarah's distinguished father. Sarah was in a particularly happy mood, because her husband, Anthony Beauchamp, the London society photographer, whom she only recently married at Sea Island, Georgia, had received a picture assignment in Hollywood and was able to be with her all during her stay here.

Sarah regaled the party, which included Anne Baxter and John Hodiak, Barbara Stanwyck, Ann Sheridan, Robert Taylor, Diana Lynn and John Lindsay, Rod Cameron and the Richard Whorfs, with some of that famous Churchillian wit. One of the most amusing stories she told was about her first appearance on a London stage.

"In Hollywood you start by getting a bit part in a movie, but in England you begin with the chorus of a smart London revue and just hope you'll be noticed," she said.

"So, being just an amateur dancer, I jumped at the chance to get into the chorus of a Charles Cochran revue called, 'Follow The Sun.' I was amazed to find in the same chorus, Pamela Lawrence, the daughter of Gertrude Lawrence, Ann Claire, who was the daughter of Mary Claire, the then-reigning beauty of the

## Cobina Wright's PARTY GOSSIP

London stage, and Jenny Nicholson, the very cute daughter of the brilliant writer-poet, Robert Graves.

"In order to stop neck-cranning on the part of the audience who might be trying to identify us, Mr. Cochran made us all wear vari-colored wigs and changed our positions every night, so that when even my own father, who was then Prime Minister, came to see me on the stage for

Mercedes McCambridge gets kiss from husband for winning with her very first film role.



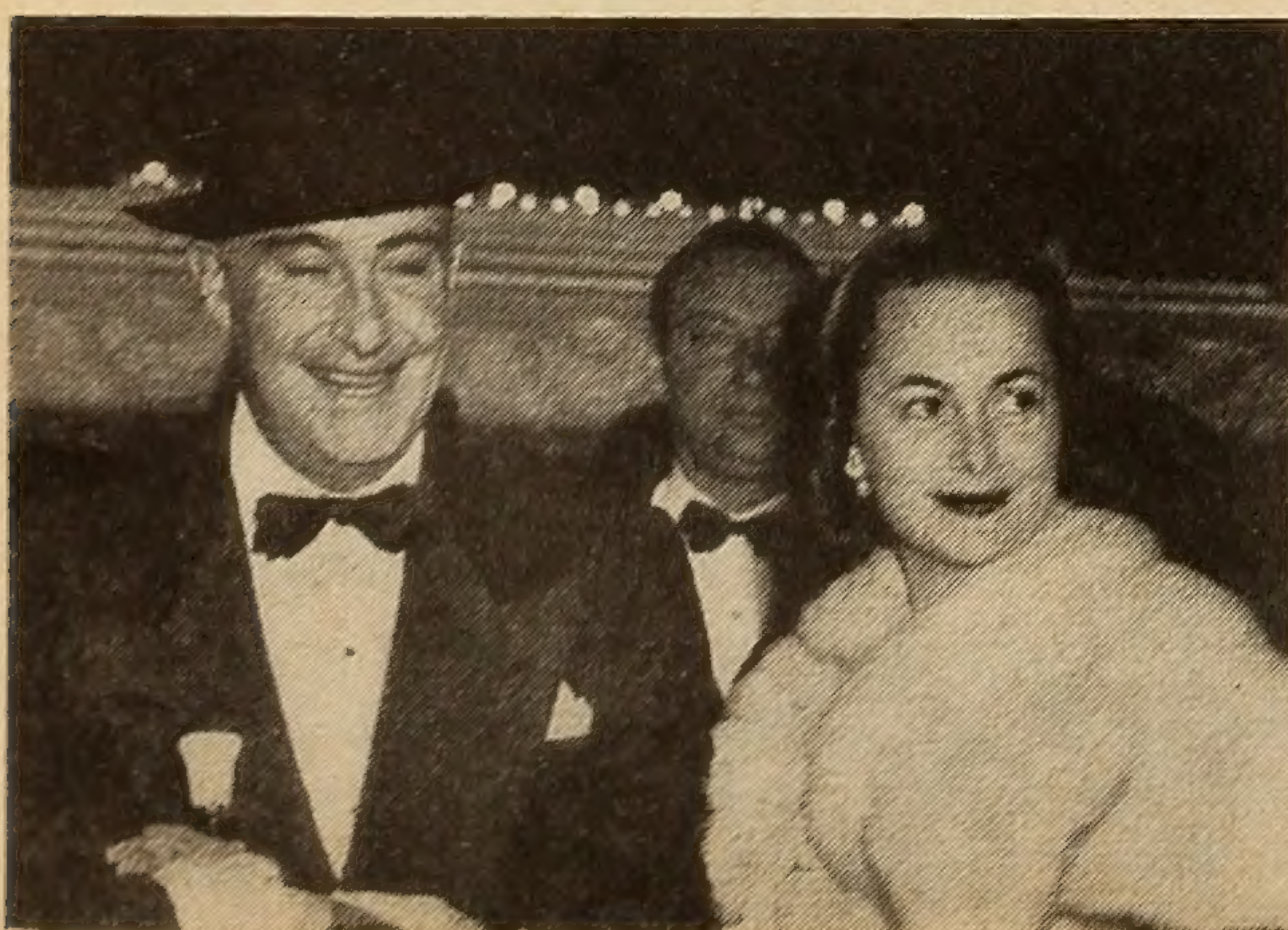
the first time, he couldn't tell which one I was, even though he was sitting in the first row. So what chance did I have to attract the attention of an agent?"

WHILE most Hollywood parties where you will find your favorite film folk are held in private homes, Charlie Morrison's Monday night sessions at his Sunset Strip cafe are inducing even the most hearthside-bound stars to leave their fireplaces and head for the "roaring twenties" sessions which the "Firehouse Five" hold weekly. This quintet of mad musicians all work for the Walt Disney studios during the week, but on Monday nights they take a busman's holiday and form a group of jazz-conscious characters who bring such favorites as "Varsity Drag" and "The Black Bottom" off the shelves for nostalgic, but peppy Charleston sessions.

You'd be amazed at the number of top stars who have become devotees of this dance which was the rage of the flapper era. There's Joan Crawford, who first broke into films as a Charleston winner. When she and her dancing escort, Cesar Romero, get together, the popular Mocambo rocks more that it ever did with its rumba routines.

Usually, Columnist Harry Crocker is on hand to emcee the proceedings with a fireman's hat and a strident voice, announcing each contestant, whether it be Betty Hutton with Billy Daniels, Judy Garland with Gene Kelly or Ginger Rogers with Mickey Rooney.

What with La Hutton giving out with "I Can't Give You Anything But Love, Baby" and Hoagy Carmichael going to town on the "Darktown Strutters' Ball,"



Left: Best Actress, Olivia de Havilland, with jubilant husband, Marcus Goodrich, after she won Academy Award for the second time.



Right: Paul Douglas with Jan Sterling at after-Awards dinner at Romanoff's. Paul was master of ceremonies of presentations.





*private lady of a public enemy!*

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of the most vivid  
chapters of crime  
and corruption—  
the story of a  
woman who  
did not cry!



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Screen play by Harold Medford and Jerome Weidman • Story by Gertrude Walker

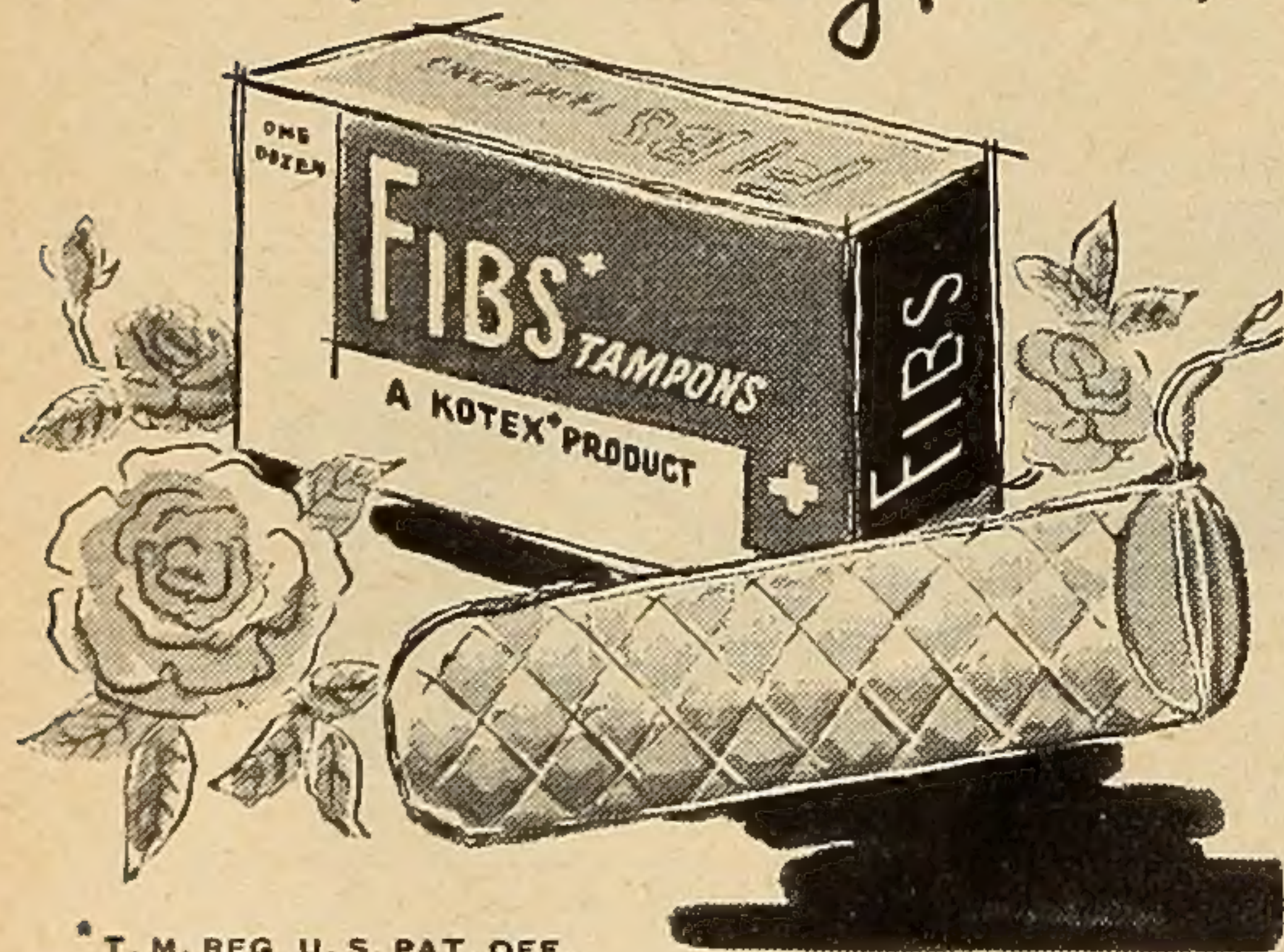




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Kirk Douglas, nominee for Best Actor Award, escorted Irene MacAvoy to the formal affair.



Evelyn Keyes, who used to be Kirk's constant companion, attended Awards with Bob Stack.

## Cobina Wright's PARTY GOSSIP

you can imagine what these Monday night affairs are like. Certainly they seem to be taking the place of Canasta at home!

ONE of the best dancers in town is Betty Grable, who also has gone in for square dancing. Betty is in perfect form, as usual. She's just finished mailing the 1,500,000th copy of that famous pin-up picture of hers—the one showing her in high heel shoes and a revealing, skin-tight bathing suit which the boys in the service liked so much—to more male fans who remember her that way all during the War.

To show that she hasn't changed, nor has motherhood altered her famous figure, Betty still measures: Bust, 36 inches; waist, 23 inches and hips, 35 inches! She still claims that dancing does it for her, although horseback riding is her favorite

Another Best Actor nominee Richard Todd, dancing with his wife at Romanoff party.



outdoor sport.

Incidentally, Betty has offered to turn over every facility of the stables and ranches which she and hubby Harry James own, if her studio, 20th Century-Fox, will only put her in a musical Western where she can ride to her heart's content. Good idea, don't you think?

Also why not put Harry James in the picture as a trumpet-playing cowhand now that Vaughn ("Mule Train") Monroe has made such a hit in Westerns? It wouldn't be the first time that Betty and Harry have made a picture together. They met and their romance blossomed, if you recall, on the set where it was "Springtime In The Rockies!"

It's hard to believe, but insiders insist that it's true. Times are so tough in Hollywood, after her brilliant performance in "Sunset Boulevard," Gloria Swanson didn't receive the deluge of offers everyone anticipated. She's left Hollywood, but we're sure she'll be back. Actually, her "unemployment" is a great tribute to the star. Gloria's talent is so special, it isn't easy to find good parts for her.

Gene Autry, who helped entertain at the 22nd annual Academy Awards, has coffee backstage.







Eleanor Powell with her husband, Glenn Ford, and Jane Wyman in lobby of Pantages Theatre. Jane, 1948 Best Actress, presented Brod Crawford with Best Actor Award.

Sixty years in show business! What a record for the seventy-three-year-old Charles Coburn, who is, we hasten to add, the "youngest" member of the "Louisa" cast. The day they shot the square dance sequence, by lunchtime everyone collapsed. Then—as nonchalant as you please, the calm and cool Coburn begged to do the dance again because he still felt he could—"do it better!"

—o—

Doris Day was on the phone and talking excitedly to her manager, Marty Melcher. Doris: "Can you get me a new heater?" Marty: "You already have a new heater." Doris: "This one's for the pool." Marty: "What pool?" Doris: "For the pool at the house." Marty: "For what pool at which house?" Doris: "Oh, I forgot to tell you. I found a wonderful new house and I want to buy it." And that's the way it actually happened!

—o—

This one reeks of Hollywood publicity, but we were *there*! In the "Fuller Brush Girl," Lucille Ball plays a switchboard operator. At her invitation we went over to Columbia to watch her practise on the studio board. One hour and one hundred

and one jumbled phone calls later, Lucy staggered out. "So help me!" she cried, as she raised her right hand. "I'll never be impatient with another telephone operator—as long as I live."

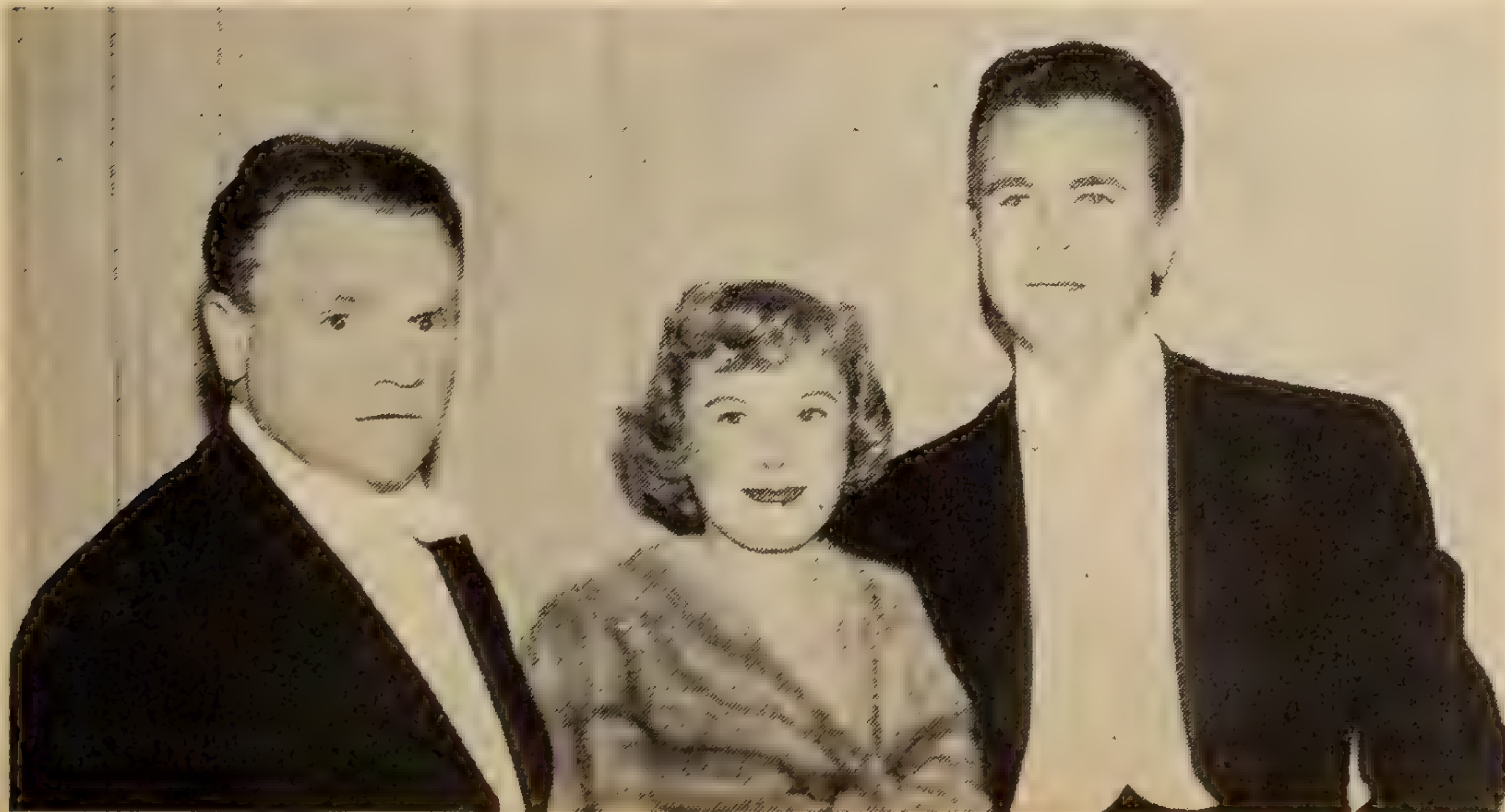
—o—

Mrs. Jimmy Stewart was having a quiet dinner with her two sons and feeling desperately lonely for the lord and master who was away on location making "Winchester 73." Suddenly her astonished ears heard Michael say to Ronald: "I wonder what daddy is going to bring us when he comes home tonight!" And that was how she learned that Jimmy had called while she was out and left the message that he was flying in for the weekend!

—o—

Long before you read this, the Van Johnsons will be poking around the four corners of the European continent. Originally, he crossed the Atlantic to attend the London premiere of "Battleground." With him went plans to locate relatives he has never seen, who live in Sweden. "They live on a farm," Van grinned. "I doubt if they know what a movie star is." Say we, the first one they'll meet is one of the nicest.

James Cagney presented Best Picture Of Year Award to Bob Rossen for "All The King's Men;" June Allyson and Dick Powell presented cinematography "Oscars."



# Everybody LOVES 'Our Very Own'



HEDDA  
HOPPER  
says:

"The kind of  
picture America  
has been  
screaming for"



# OUR VERY OWN

A MOTION PICTURE  
FOR THE MILLIONS  
WITH THE

*Samuel Goldwyn*  
TOUCH!



# Your guide to CURRENT FILMS

By  
Helen Hendricks

## Stage Fright

Warner Brothers

**I**N A TYPICAL Alfred Hitchcock suspense thriller, murder rings down the curtain on an extremely interesting group of people: Jane Wyman, Marlene Dietrich, Michael Wilding, Richard Todd plus Alistair Sim. The fact that Marlene's husband is murdered, and she goes scurrying in a bloodstained dress to lover Todd's apartment begging him to help her, makes budding actress Jane Wyman a trifle suspicious. Positive that Marlene is the guilty party, and wants to frame Todd, Jane starts investigating on her own. Naturally, she runs into more trouble than she bargained for, but fortunately, Detective Wilding is on hand when the coup de grace is about to be delivered to Jane. Slick mystery with a wide swath of humor and an unexpected ending.

**Wabash Avenue**  
(Technicolor)

20th Century-Fox

**G**AY and colorful as confetti in a high wind, and just as lively. Betty Grable, as a cutie-pie entertainer, causes smitten Victor Mature to drop the "g" from his occupation, grifter, and become a rifter. The unhappy boy who receives the brunt of Mature's conniving is Betty's boss, Phil Harris. Vic decides the things he wants from Harris are merely: Betty, the nightspot, and assorted amounts of money. He hits jackpot when he blackmails Phil—accusing him of the accidental death of James Barton. When the indestructible Barton "returns from the grave," that's when Phil outmaneuvers Vic at his own game. Plenty of hilarity, singing, dancing and Gay '90s hoopla.

## Quicksand

United Artists

**T**HE title aptly describes how a cookie, Jeanne Cagney, who loves clothes and cash can really louse up a guy. Once Jeanne sinks her hooks into garage mechanic Mickey Rooney, the lad goes from swiping a mere \$24 from his boss' till, to mugging, robbery, and finally murder. It's done in the best good-boy-gone-wrong tradition with the audience hav-

Dick Powell asks June Allyson to marry him in "Reformer And The Redhead," zany comedy.



ing just as bad a time of it as Mickey.

## Under My Skin

20th Century-Fox

**I**T ISN'T chiggers in this case, it's horse racing. Jockey John Garfield goes from country to country getting into crooked race deals and skipping out before the authorities, or anyone, wises up. Trotting at Garfield's heels, is his young son who naively thinks his dad travels so



To find murder clue, Jane Wyman gets job as Marlene Dietrich's maid in "Stage Fright."

much because he likes a change of scenery. In Paris, however, the merry-go-round ride ends. Garfield finds Micheline Puelle, and Luther Adler finds Garfield. Adler wants the jockey to throw a big race. For a while it looks as though the deal is on, but after much thought and philosophical lecturing by Micheline, Garfield decides to end his shoddy way of living and *he sure does!*

## That Winslow Boy

Eagle Lion

**B**ECAUSE his family believe him innocent of a thievery charge, brought against him by the Royal Naval Academy, expelled Cadet Neil North finds himself the center of one of the most sensational cases in English history. Once convinced his son has been falsely accused, the father, Sir Cedric Hardwicke, begins a long, costly fight to vindicate the boy's besmirched honor. It isn't until ex-cadet North's case is put up before the House of Commons, that some headway is made. Not so much in that North becomes a public figure overnight, but that his plight attracts the attention of lawyer Robert Donat. Through brilliant work, both mentally and orally, Donat contrives to turn the tide for North in what appears to be a hopeless case. Defi-

Betty Grable, a former honky-tonk charmer, covers up her famous legs when she becomes the hit of the Chicago World's Fair in "Wabash Avenue," 20th Century-Fox Technicolor musical.







Lyle Bettger is the villain who blackmails Barbara Stanwyck in "No Man Of Her Own."

nitely a gem of a film.

### A Woman of Distinction

Columbia

WHEN the dignified dean of a woman's college, Rosalind Russell, gets her distinguished name bandied about in love affair headlines, things are sure to change around the ivy-covered walls of dear old Siwash. The newspaper reports linking Rosalind with Professor-lecturer Ray Milland are a press agent's work, but she believes Milland responsible. They get to hate each other so violently that to Rosalind's father, Edmund Gwenn, it's a clear case of love. He maneuvers it so Milland visits the college, then he and the audience sit back to watch proper decorum slip, sobriety split at the seams and zany nonsense crack loose. A highly-polished comedy with more hilarious situations than you can shake a slapstick at!

### The Rocking Horse Winner

Universal-International

SUPERB and thoroughly engrossing story about a little boy who drives himself to self-destruction. An average lad, young John Howard Davies sudden-

Ray Milland's up to no good with Roz Russell in "Woman Of Distinction," Columbia film.



# Flame-Glo Lips ARE Kissable Lips



**ANDREA KING**  
in "I WAS A SHOPLIFTER"  
A Universal-International  
Picture



NEW  
**39¢**  
LONGFELLA  
IN STREAMLINED  
GOLD FINISH  
CASE



now with **FASTENOL**  
for long-lasting color brilliance

Here's why the new Flame-Glo Longfella is such a beauty sensation! Not only is it *longer, stronger and better balanced*, but it gives you *twice* as much lipstick as other pencil types! What's more, a secret ingredient called "FASTENOL" keeps you kissable . . . NO smudges, smears or blurry edges need trouble you! Stays alluring *hours* longer, protected by a water-repellent beauty film. Only 39¢ in your choice of a dozen thrilling fashion shades. Also in regular 49¢, 25¢ and 10¢ sizes . . . with matching rouge in lovely plastic case, 25¢.

## Flame-Glo LIPSTICK



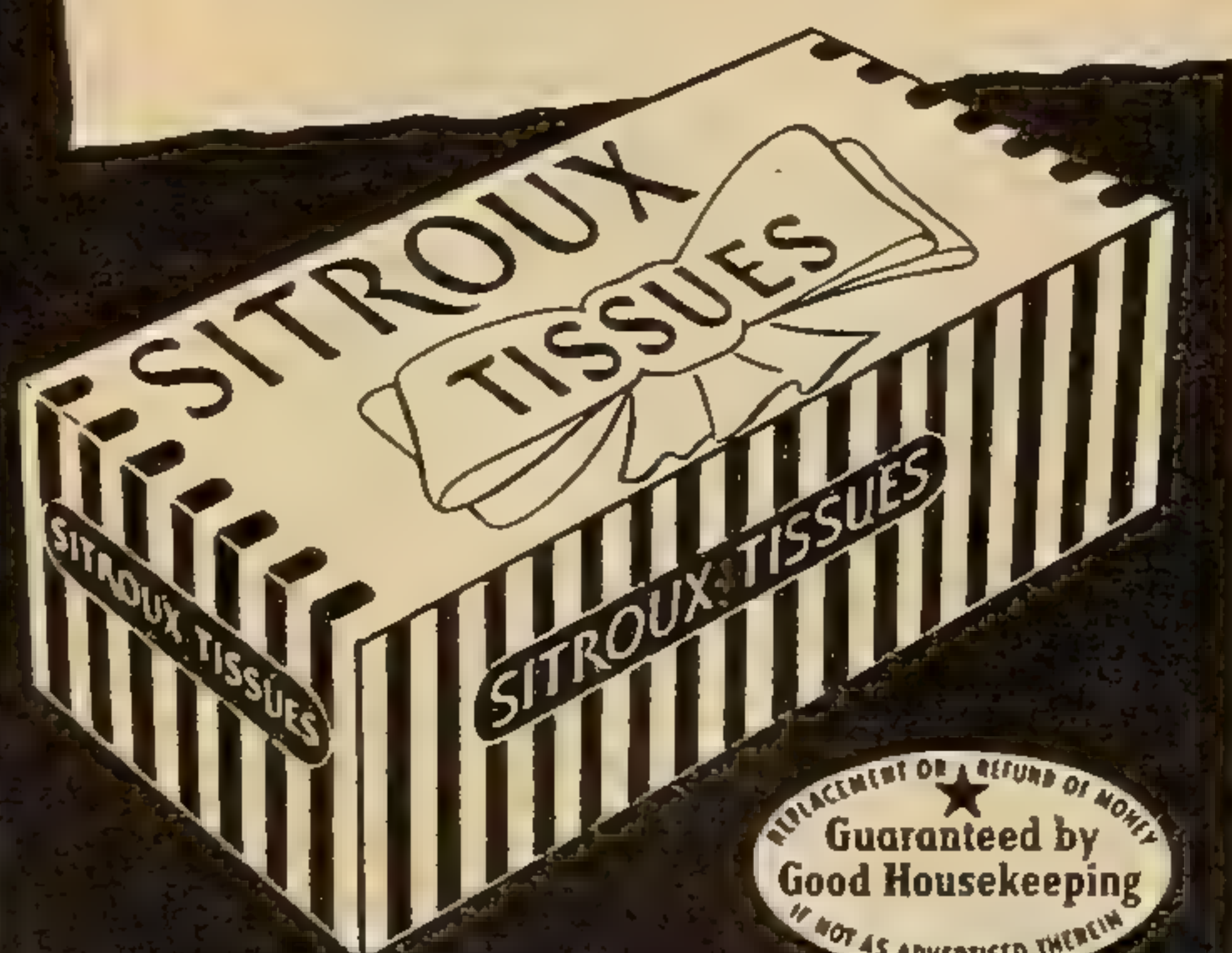
THERE IS ONLY ONE GENUINE FLAME-GLO AT ALL POPULAR-PRICE COSMETIC COUNTERS



THE NEW

# SITROUX ...say SIT-TRUE TISSUES

**SOFTTEST,  
FINEST,  
STRONGEST  
YET!**



## SONG POEMS Set to Music

Mother, Home, Love, Sacred, Comic or any subject. Don't delay—Send us your best original poem at once for our fine proposition and useful Rhyming Dictionary.  
RICHARD BROTHERS, 28 Woods Building, Chicago 1, Ill.

## RIGHT? WRONG?

### Single Girls Can Use Tampons.

**RIGHT!** Any normal woman can use tampons as soon as she is fully grown. Meds, the Modess tampons, were designed by a doctor, are worn by thousands of nurses.

### You Can Bathe on "Those Days."

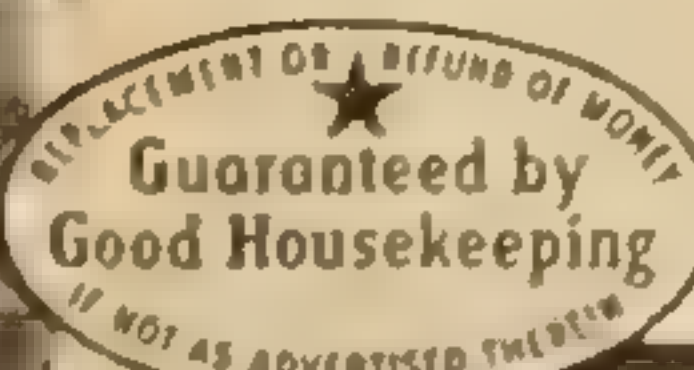
**RIGHT!** It's safe to shower, bathe any day if you wear Meds. Meds are worn internally—no pads, pins or belts.

### Meds Are So Comfortable You'll Forget You're Wearing One.

**RIGHT!** Safe, invisible Meds put an end to chafing, bulges. No chance of offensive odor. Buy Meds now in Regular, Super or Junior.

**FREE!** Send this ad with your name and address for a free sample package of Meds in plain wrapper. Only one package to a family. Address Personal Products Corp., Dept. SD-6, Milltown, N. J. Check Regular ( ), Super ( ), or Junior ( ).

Go Meds... Go Merrier  
with the Modess tampon



Acceptable for advertising  
in the Journal of the  
American Medical Assn.



ly becomes aware, in the strange manner sensitive youngsters realize things much too advanced for their ken, that his well-to-do but extravagant parents are desperately in need of money. Because of John's inquisitive nature, he learns from an ex-jockey who is now the gardener, John Mills, all about horse racing and betting. Then, through some uncanny power, the boy finds that if he rides a huge rocking horse in the nursery, he is sure to know which horse will win what race. Unknown to his parents, the boy places bets through Mills until they have amassed an amazing fortune, but unhappily what seems like delightful childish fantasy, rebounds with stark tragedy. Excellent is the word for this unusual drama.

### No Man Of Her Own

Paramount

**T**HROUGH a vicious stroke of fate, Barbara Stanwyck, penniless, homeless, alone and faced with the prospect of supporting her illegitimate child, finds herself impersonating a dead woman. In a train wreck, Barbara's identity becomes confused with another expectant mother, whose body, along with that of her husband, is found. The dead girl's in-laws have never seen her, and presume Barbara to be their daughter-in-law and the new born baby, their grandchild. Even though Barbara's conscience bothers her, she steps into the new life. Months later, when the happiness of the family she has gotten to love is threat-



Their love of horses brings Lois Butler, Lon McCallister together in "Boy From Indiana."

ened, murder becomes the only solution. Taut drama with acting laurels for Barbara, John Lund and Jane Cowl.

### The Outriders (Technicolor)

MGM

**T**ELLS an exciting Civil War yarn about three Confederates, Joel McCrea, Barry Sullivan and James Whitmore, who escape from a Yankee war prisoners' camp. Still fighting for the cause of the South, the fugitive trio joins up with Quantrell's Raiders and are entrusted with ambushing a Yankee wagon train loaded with gold. Besides the gold,

the wagon train also carries Arlene Dahl, who winds up meaning more to Joel than the contents of the U.S. Mint—and does he have to fight for her! A first class Western with plenty of rip-roaring action.

Ellen

United Artists

**P**SYCHOLOGICAL thriller in which architect Robert Young attempts to prove to himself and Betsy Drake that



June Haver, Gordon MacRae are again romantically teamed in "Daughter Of Rosie O'Grady."

he is not going insane. Since the accidental death of his fiancée, strange and eerie things occur to Young with alarming frequency. Everything he loves seems to die: his horse, his dog, a rose bush, then a painting gradually fades as it hangs on the wall, and his home mysteriously burns to the ground. When Betsy falls in love with unlucky Bob, she misses a horrible death by inches. It's a picture which will make you suspicious of every character until the hair-raising climax.

### The Golden Twenties

RKO

**P**ROVIDES a topnotch pictorial story of "The Roaring Twenties." Whether you remember those fabulous years or not, you'll find a few tears starting because it's like watching, or remembering, a child growing up—the mistakes, tears, laughter and happiness. Only this isn't about any person in particular, it's about an entire country—still wobbling in the knees from World War I—taking its first steps into a new era. Every famous, or infamous, personage, all the greats of the sporting world, theatre, movies, radio and the political scene of that fabulous time, pass before you in seventy minutes. A picture not easily forgotten, this can be recommended without reservation.





Maureen O'Hara scores with an unladylike right during brawl in a saloon which she owns in "Comanche Territory," U-I Technicolor Western. Macdonald Carey plays opposite her.

## The Boy From Indiana

*Eagle Lion*

**I**F YOU don't know what a quarter-horse is, then it's about time you learned! There have been many glimpses



Peter Lorre and Mickey Rooney fight over Jeanne Cagney in "Quicksand," U-A release.

into the horse-racing world, but none about the quarter-horse who works six days a week on ranches and farms, then stretches his legs on the fairground race-tracks the seventh day. With Lon McCallister as the jockey of quarter-horse *Texas Dandy*, you couldn't ask for a nicer, more unassuming and delightfully easy-going film about an "old nag" whose real identity is finally discovered.

## The Reformer And The Redhead

*MGM*

**A** CAPTIVATING bit of comedy that will make anyone forget his or her troubles. Along with such stars as June

Allyson, Dick Powell, David Wayne and Cecil Kellaway, there's also *Herman*, the cuddly, great, big lion. A political opportunist, Dick is all set to brush off the mayor's seat for himself when he runs into redhead June, and along with that fair maid, he meets *Herman*, too (*June is the daughter of zoo-keeper Kellaway*). The three carry on quite a romance—*Herman* kissing Dick and Dick, smart boy, kissing June. When June finds out Dick is a conniving vote-getter instead of the do-gooder she thinks he is, it looks like *Herman* will have the kissing con-

Although he's a crooked jockey, John Garfield is devoted to Orley Lindgren, his son, in "Under My Skin." Micheline Puelle is a French mademoiselle who's also under John's skin.



cession all to himself. . . .

Packed with madness, mayhem and enough genuine laughter to last for weeks.

## Comanche Territory

(Technicolor)

*Universal-International*

**L**IKE a knight of olde, Macdonald Carey comes galloping into Maureen O'Hara's life. This event brings about quite a few changes: Maureen switches from rugged buckskins to low-cut, pinched-in-at-the-waist attire, and Carey makes peace with the restless Comanche Indians. The transformation in both situations makes for some highly interesting watching. Carey knows someone is trying to stir up trouble with the Comanches so a vast amount of silver will be channeled into private sources instead of into Government coffers. The only  
(Please turn to page 73)

Robert Young and Betsy Drake try to quiet nerves after strange goings-on in "Ellen."

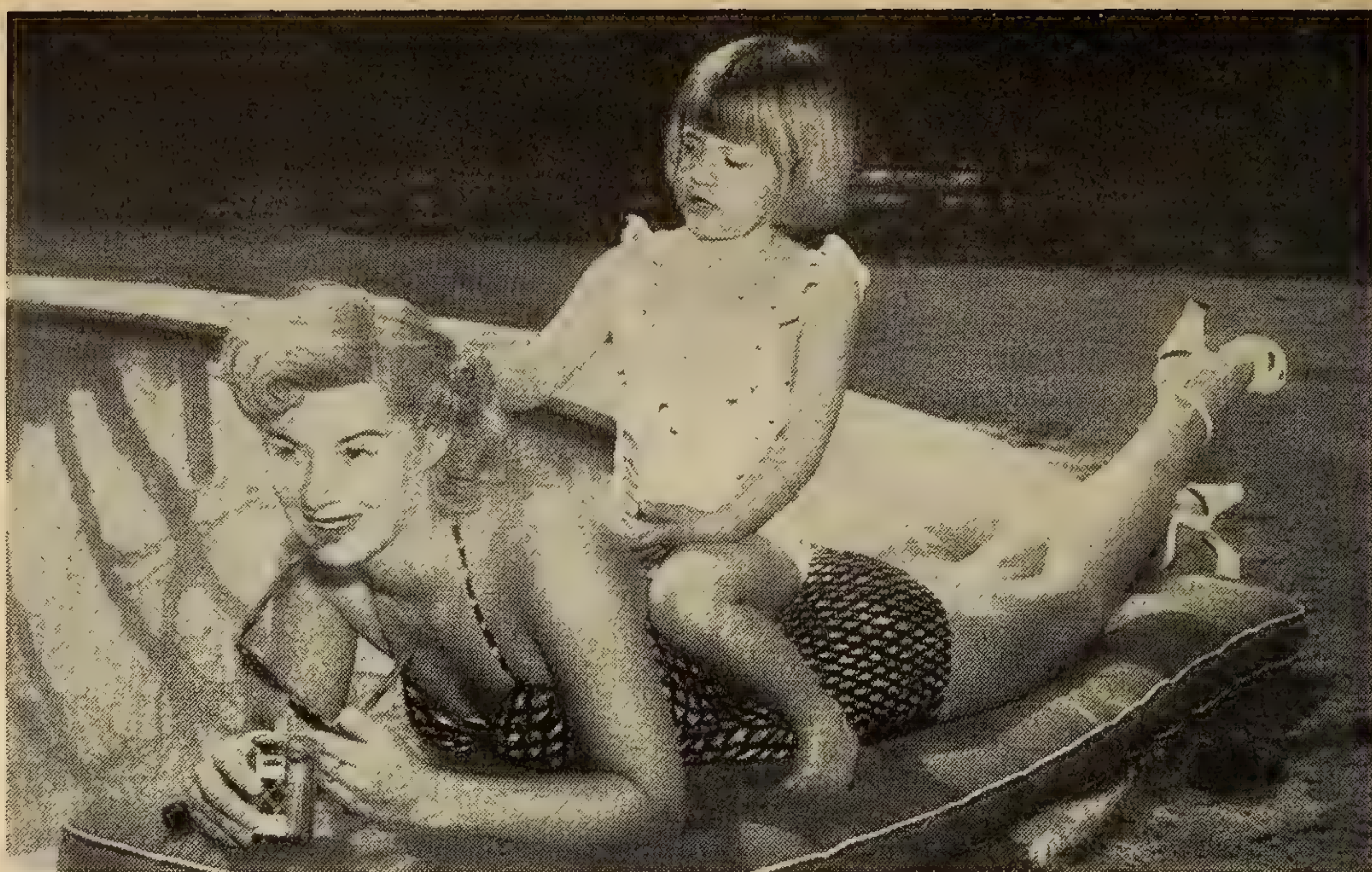




Protected by suntan lotion, Sheila MacRae and daughter enjoy sun to the fullest.

**There's a simple solution to the burning question. It is the routine use of the wonderful preparations that prevent a real burn yet permit a perfect tan**

**By  
Courtenay Marvin**



# For Everyone Under The Sun

**H**APPY days are here again—the days of sunshine, sea and sand. Or maybe you have your own swimming pool or your crowd takes its water fun in a river or creek. However and wherever you take your Summer fun, it is bound to be more or less under the sun. And you, like millions of others, expect your fun to give you that beauty bonus, a heavenly tan. With proper skin protection, this ideal sign of Summer can be happily realized. Without, you are very foolishly facing a fiery ordeal with little reward in the way of benefit and harm that can possibly last the rest of your life. You, of course, take the chance of pain, discomfort, certainly a temporary loss of beauty in discolored, roughened and peeling skin, to say nothing of being incapacitated for activity and joy to their fullest on that precious vacation or maybe honeymoon. Eager young beavers on their first jobs may find themselves houseridden with a burn instead of at desk or wherever they are expected to be.

The sun is a source of life. Without the sun, this world would be like the moon, a dead planet. However, the sun is also a furious force. Taken in the right measure, sunshine means health; it is the vital source of Vitamin D. Sunshine lends beauty to us as well as the world, in rich skin coloring, in sheen of hair, in vitality and actually in personality. You know how a dull, rainy day deadens your disposition. However, when you consider that the majority of people in our land keep themselves well-covered for more than half of the year, you can readily understand that when you expose tender, long protected skin to a hot sun in the hope of acquiring a radiant tan in a short while, something is going to happen. Usually, it is sunburn.

Aside from temporary discomfort, research has recently brought to light some

of the more serious points of a real burn. They sum up the fact that when you have burned yourself under the sun, you have exactly the effects of a fire or heat burn. You may have a scar. You may find patches of skin that never will color up normally again. You often see such patches on the shoulders of men, an area especially susceptible to burn. If you have gone on time after time getting a burn on top of a burn, you may have caused the outer skin to thicken unnaturally so that you develop a thick-skinned, coarsened look. This thickening can lead to some very serious skin conditions. If you are over thirty, you may find that even a light burn causes your skin to look much older and lines and wrinkles appear. This is because the older skin cannot repair itself as rapidly as the young and the damaging effects of burn are more noticeable and lasting.

Now, there is a very simple solution to this burning question. It is the routine use of one of the several truly wonderful preparations that prevent real burn while they also permit a perfect tan. This magic is worked by way of the most modern ingredients to control the sun's burning rays without interfering with the tanning rays. This is a story too long to tell you completely in these pages, but it involves the pigment in your skin, which is the source of all tan. Now it is true that everybody cannot tan, but it is true that everybody can keep from burning with the proper skin protection, one of these sun preparations.

Whether or not you can tan is determined by the pigmentation of your skin. The darker the natural skin tone, the more pigment you have. This pigment is one of Nature's protections against sun. The Latin people usually have deep-tinted skin with dark hair and eyes. Their skin is rich with tanning pigment necessary to withstand the rigors of their

After applying Tartan Suntan Lotion, RKO's Jayne Meadows has no qualms about facing sun.





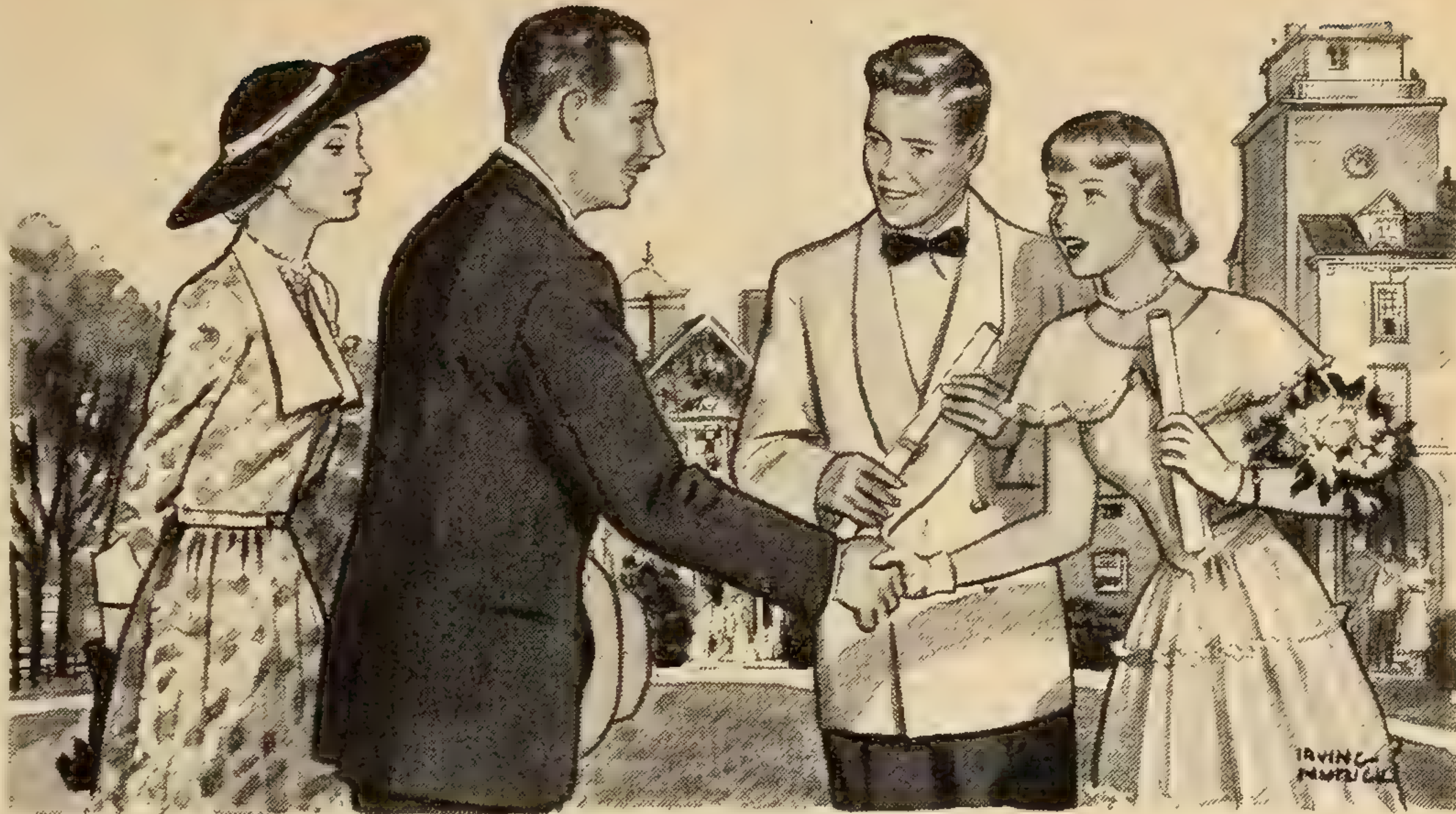
sun-drenched climates. When sun touches this dark skin, or any skin in which the pigmentation is plentiful, the process by which you tan immediately starts and so you turn a deeper hue. For tan is the body's barrier for protection of delicate nerves, blood vessels and glands in the under skin. Tan acts as a shield. But never think because you have developed a good tan that you are immune to burn. Tests have proved that this is not true, and often the worst burn of a season may occur on a well-tanned skin. Even the dark Negro skin can burn badly when over-exposed.

If you are the type that I am, a red-head, inclined to red burn and freckles, then you cannot hope for a tan. But you can still know happy freedom in the sun by using a recognized product made for prevention of burn. Your skin can grow deeper and more radiant in tone, but your protective preparation can help preserve the fine texture usually natural to the true blonde or redhead by preventing coarsening burn. And now for freckles. They pop up with the lighter types at the first kiss of the sun as tan develops with darker types. Apparently, pigment is not so generously or evenly distributed as with other types, and so this sprinkling of copper appears. There is little you can do to prevent freckles, but there is a wonderful cream that has stood the test of many years of use that gently bleaches them away. Fair ladies swear by it. So have your fun in the sun without regret or dismay, knowing that when the time comes that you want to return to your alabaster self, there is a safe and effective way of doing it.

In conclusion, heed this advice. Before your very first exposure this season, arm yourself with a good sunburn protective. Your druggist can advise you if your need is sudden. Read both label and directions very carefully. Be sure that what you buy is for your personal need. Use it conscientiously. It stands to reason that if you jump into the Atlantic or Pacific well covered, some of the preparation must wash off. Perspiration, too, can dilute it and activity is bound to rub some off. So reapplication is essential to protection. Never trust to luck and think, well, just this time . . . That's the time you get it! By burn-prevention habit, developed as quickly as that of tooth brushing, you can be extra-happy, extra-healthy, extra-beautiful or handsome, every man, woman and child! If, unhappily, you are neglectful and get a burn, treat it like a burn. Competent medical care is required for severe burn. If less serious, the old home remedy of baking soda mixed to a paste with water and applied to the skin is helpful. Oil is helpful in softening and soothing burned skin but unless designed for burn prevention, it offers little or no protection. Now, it's up to you to make the sun your friend or foe. You know the answer!

Just as we go to press, we have word of a new preparation for people with super-sensitive skin, trully allergic to the sun. This is a non-greasy cream, not to be confused with suntan aids, for this cream *completely* screens out all ultra-violet rays of the sun. A boon to non-tanning types.

## Are you in the know?



### To make a favorable impression on his family —

- ☐ Greet them in Spanish      ☐ Affect a chawmin<sup>8</sup> accent      ☐ Avoid Slurvian

"Widen Bill tell me you were here? I bin dine to meetcha." You wouldn't say that, anyway! But in all your chatter, avoid Slurvian—if you'd win favor with this family. It's the language that slurs words, lops off syllables. Like "widen" for "why

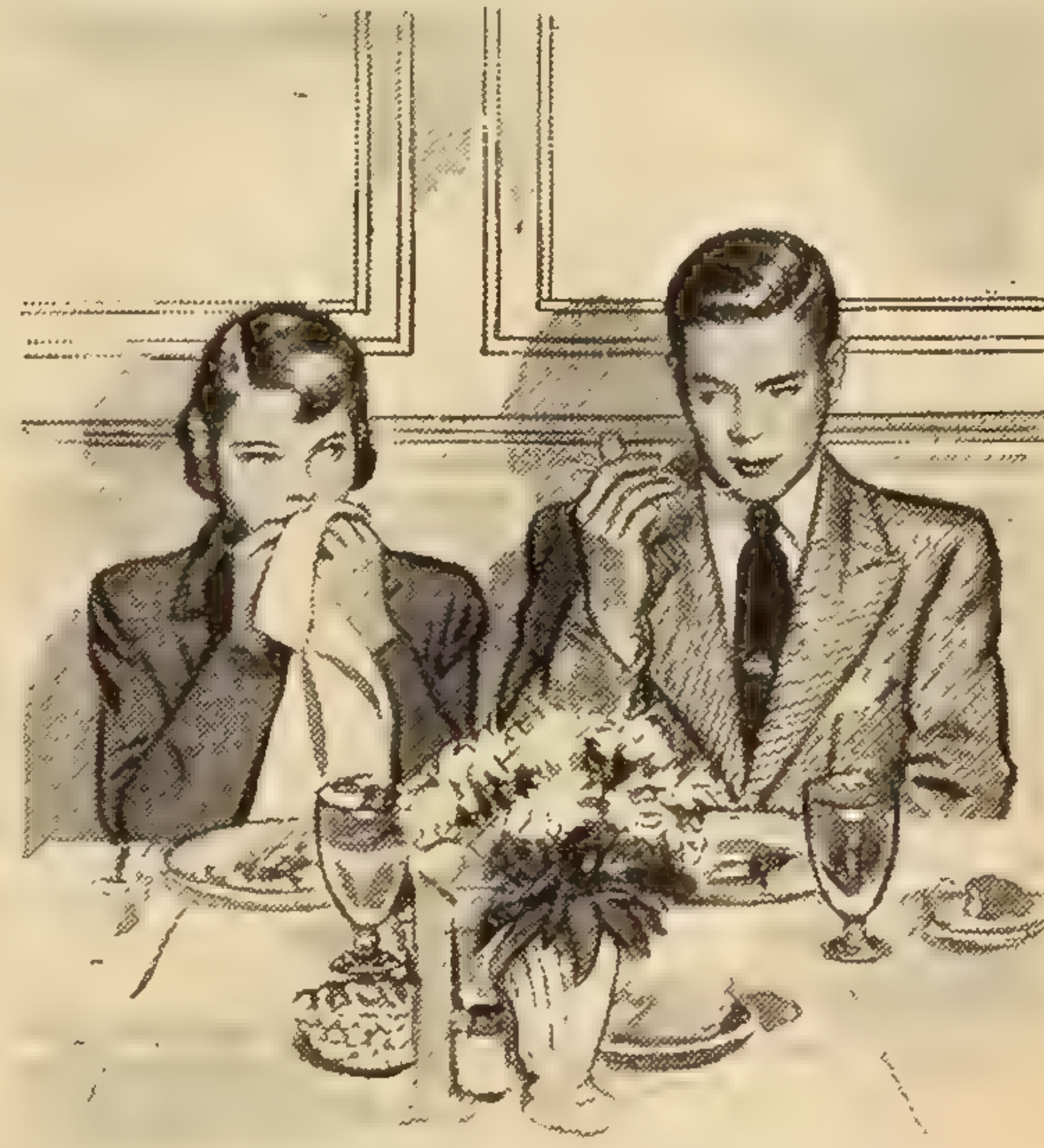
didn't" . . . "dine" for "dying." Good diction builds confidence. And to *stay* confident on certain days, do yourself the favor of choosing Kotex: made to stay soft while you wear it. *This* softness really *holds its shape*. Keeps you serenely comfortable!



### If wrinkles worry her, should she bring —

- ☐ Just denims  
☐ Double-dark sun glasses  
☐ Her new organdie dress

Your holiday's better with a bit of la glamour. So if "wrinkle-phobia" tempts you not to pack that dreamy cotton formal—here's news. *Now* many cottons are crease-resistant. Even organdie can shed wrinkles! And even at calendar time you can be your smooth, unruffled self—with Kotex. For no telltale outlines show. With those *flat, pressed ends* you're free from outline-phobia! And by trying all 3 Kotex absorbencies you'll find Regular, Junior or Super suited to you.



### In removing a bone, should you use —

- ☐ Your fingers  
☐ A napkin  
☐ A spoon

Don't use your dinner napkin as a "catcher" or a "curtain"! Get the bone back to your plate quietly, neatly, with your fingers. Learn how to save yourself embarrassment, in all sorts of situations. On "problem" days, Kotex is the answer. That special *safety center* gives you extra protection—and you're so *comfortable* with your new light weight Kotex Wonderform Belt. It's made with DuPont nylon elastic—non-curling, non-twisting. Washable. Dries fast!



*More women choose KOTEX\*  
than all other sanitary napkins*

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER



*When Tomahawk and Carbine Split the West Asunder...*  
**THESE THREE STOOD ALONE IN GLORY!**

**T**he fate of the great Southwest lay in their hands, for this was the hour of decision in the last and deadliest of the Indian Wars...A story true as the arrow's aim, powerful as the love that wed a white man to an Indian girl.



James  
**STEWART**

in

# BROKEN ARROW

20<sup>th</sup>  
 CENTURY-FOX

Color by

**TECHNICOLOR**

with

**JEFF CHANDLER · DEBRA PAGET**

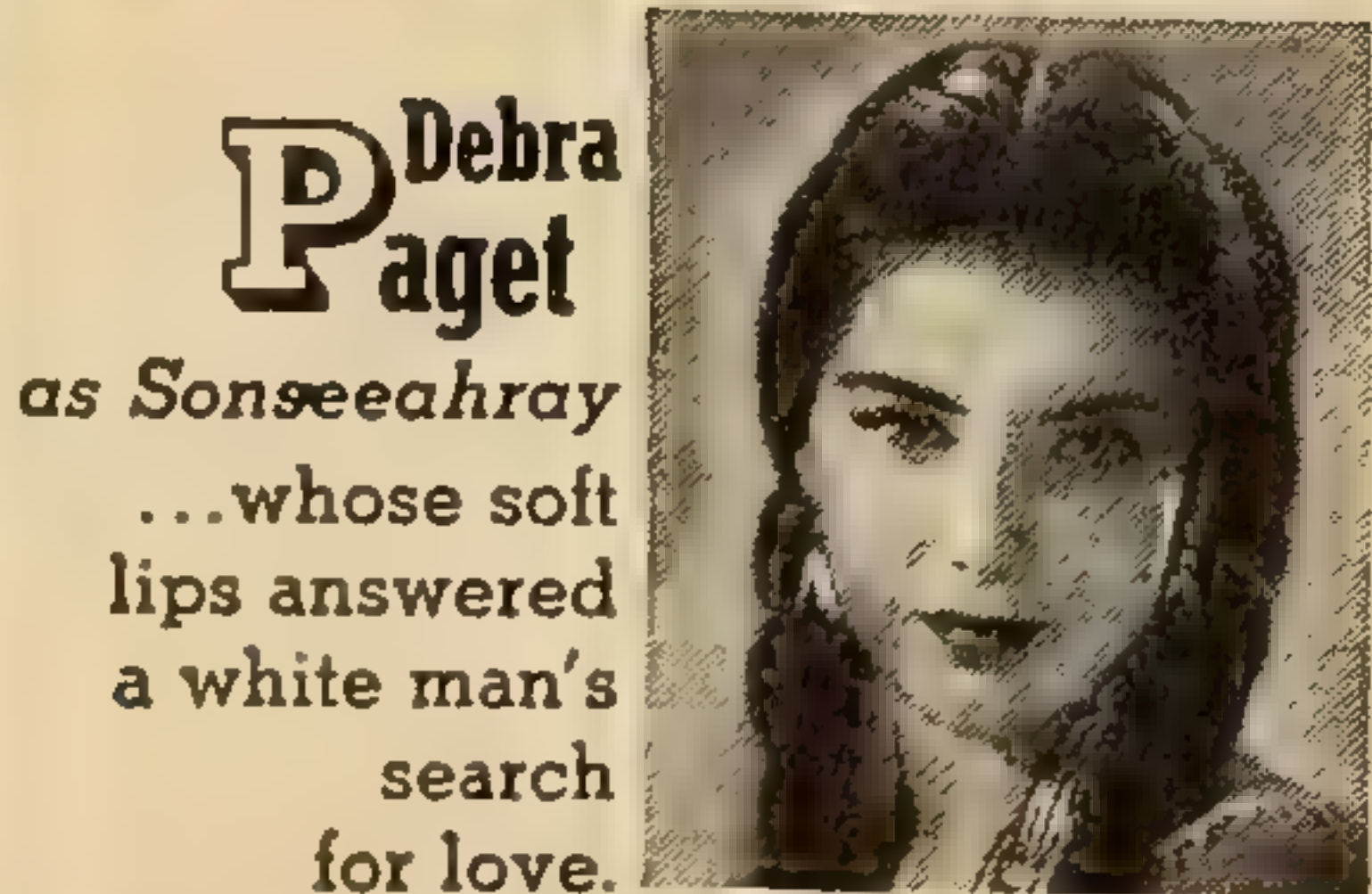
Directed by

Produced by

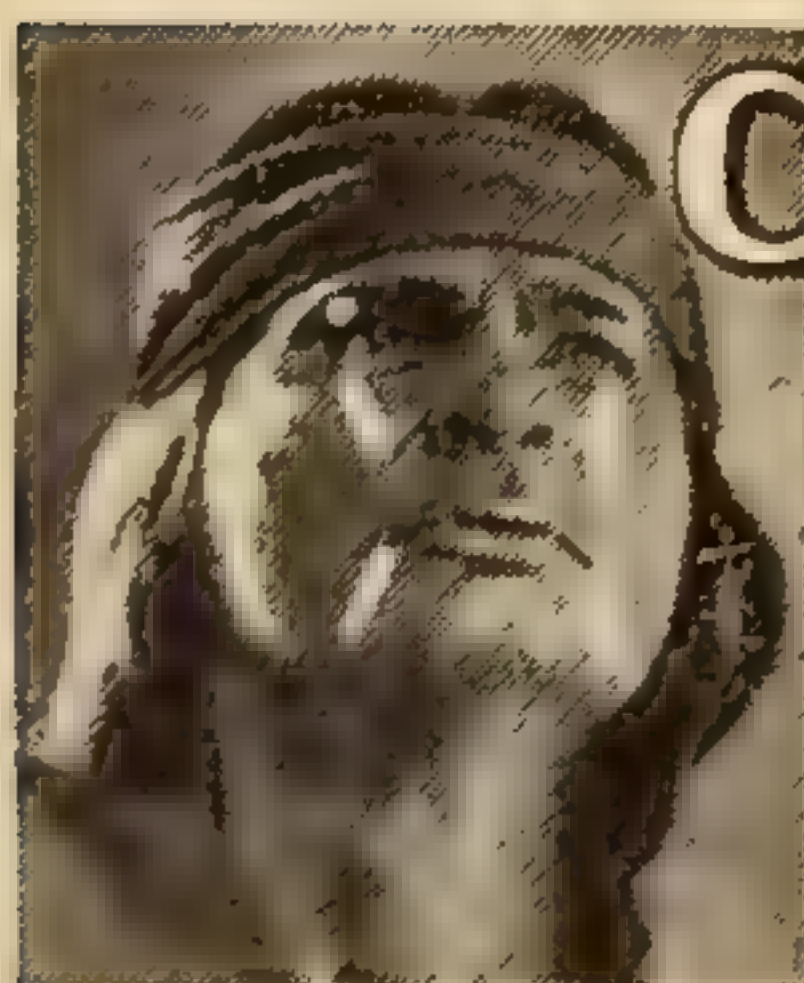
and Basil Ruysdael · Will Geer · Joyce MacKenzie · Arthur Hunnicutt · **DELMER DAVES · JULIAN BLAUSTEIN** · Screen Play by Michael Blankfort · Based on the Novel "Blood Brother" by Elliott Arnold



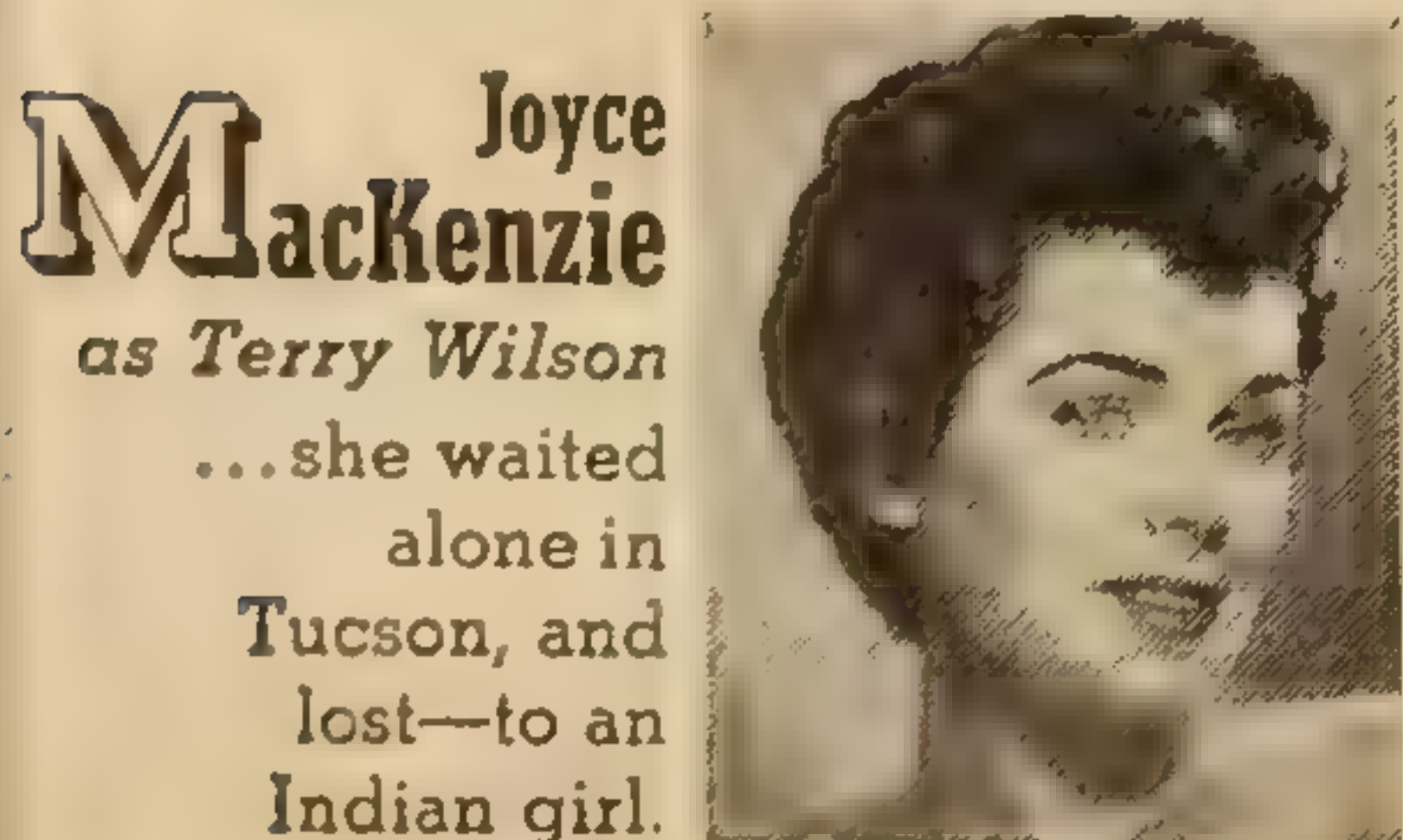
**James Stewart**  
 as Tom Jeffords  
 ...who dared the red man's vengeance — the white man's scorn.



**Debra Paget**  
 as Sonseeahray  
 ...whose soft lips answered a white man's search for love.



**Jeff Chandler**  
 as Cochise  
 ...most blood-thirsty of Apaches, who took a white man for his "blood brother."



**Joyce MacKenzie**  
 as Terry Wilson  
 ...she waited alone in Tucson, and lost—to an Indian girl.





A gay trio at Gotham's Stork Club are Kirk Douglas, Eva and Magda Gabor.



Joan Crawford and daughter Christina examine Girl Scout school bag for overseas children.

# NEWSREEL



Left: Coleen Gray teams with Clifton Webb for Radio Theatre broadcast.



Right: Van Johnson comes to aid of Esther Williams at radio rehearsal.

A funny story is shared by Betsy Drake, Florence Bates and Ann Sheridan on the "Ellen" set.







Johnny Mack Brown with the two eldest of his four children, Lachlen, 14; Jane Harriet, 18.



Farley Granger with Geraldine Brooks at Waldorf-Astoria during recent trip to Manhattan.



# What Hollywood Itself

**T**HE most fun Hollywood's had since, say, the Roaring Twenties has been on Monday nights at Mocambo when the whole place jumps to the Dixieland music of the Firehouse Five Plus Two. This strange tag belongs to seven guys who started playing hot jazz as a hobby. The leader, Ward Kimball, is one of Walt Disney's chief animators during the day, as are some of his boys in the band. This combo plays loud and good and every couple who can crowd on the dance floor goes into an uninhibited and different version of the Charleston. All in all, the crowd is the happiest and gayest we've ever seen in a night spot and people literally hang on the ropes, hoping someone will leave so they can get a table. Mocambo owner, Charley Morrison, is the envy of all the other nightclub operators for grabbing off this jazzy bunch, who wear fire-engine red shirts and white firemen's hats while they play.

\* \* \*

*The Charleston contest is the big feature of the evening with four judges deciding who are the best dancers. Judges vary, sometimes they're stars—Bette Davis was one. One night Greg Bautzer, sports writer Vince Flaherty, designer Don Loper, and Johnny Meyer did the deciding. Harry Crocker, another columnist, usually is the m.c. Ginger Rogers, Ann Miller and Joan Crawford have*

Gloria De Haven, no longer blonde, at Encore with Matt Dennis. She's in "Yellow Cab Man."

Also vacationing in N. Y., Brod Crawford and his wife, in Waldorf-Astoria's Wedgwood Room.



*given exhibitions of the Charleston, dance director Billy Daniels ditto. Four Earl Carroll gals, in authentic 20's costumes, panicked the crowd with their exhibition of Charleston and Black Bottom.*

\* \* \*

This is a crazy craze, but it shore has the town winging. Janet Leigh and Arthur Loew, Jr. are steady customers. British star Stewart Granger is another who's mad for the Monday night sessions. We also spotted the whole Whiting family—Maggie, Barbara, their mother and their aunt. Silent screen star Claire Windsor, John Ireland and Joanne Dru, the Artie Lakes, Dennis O'Keefe, Roz Russell and Freddie Brisson, and scads more kicked up their heels in a frenzy of fun. Used to be that Monday nights in Hollywood were spent recovering from the weekend. 'Tain't so any more, not as long as the Firehouse Boys are around anyway. They don't put out any fires, but they shore start some.

\* \* \*

Robert Rossen, who pulled off a big fat coup with "All The King's Men," has another plum this year. It's Tom Lea's best selling novel "The Brave Bulls" to be filmed entirely in Mexico. But the best part of the coup is that he got Mel Ferrer, that double-threat actor-director, for the hero, *Luis Bello*. Odd quirk is that Eugene Iglesias, who plays Mel's brother, was discovered by that other Ferrer named Jose on the New York stage. Mel cut himself off a big actor's chore since he had to learn all the cape and sword work of a top bullfighter. He has 12

Ann Miller having fun on the dance floor at Ciro's with her favorite escort, Bill O'Connor.





# Is Talking About!

authentic costumes made of satin and gold embroidery. These numbers weren't just whipped up—took a year to make one and each cost from \$1,500 to \$2,000. After Columbia bought up all they could find in Mexico, they then went shopping in Spain for the others. Much of the pic will be filmed at an actual bull ranch, where the toros are bred and trained. This I gotta see.

\* \* \*

That traveling man, Ty Power, took off again on a trip to the Philippines to make "An American Guerrilla In The Philippines." Linda, who's on the stork's list again, followed him over by boat. With that picture, "Rawhide" and "The Black Rose" under his belt, Ty expects to take time off from the movies and do the London stage production of "Mister Roberts."

\* \* \*

Bob Taylor inherited Ty's secretary in Rome, where he'll be for quite a spell, now that "Quo Vadis" is finally in the works (or is it?). Mrs. T. (Barbara Stanwyck, who else) is determined that this once she's going be with her guy on location. They've rented a Rome apartment and will settle down for a long spell in the Italian capital.

\* \* \*

Peter Lawford swears he saw flying discs when he visited the Lewis Douglas ranch in Arizona. Since his gal, Sharman, was there too and this is Petey's first serious heart interest it might could be that there (Please turn to page 51)

The stars like to hear the gossip about their town as much as you do

By  
Lynn Bowers



Lizabeth Scott does some kibitzing as Ray Milland is dealt a hand at Radio Theatre.

Above: Phyllis Kirk, a Goldwyn discovery, makes her film debut in "Our Very Own."

Below: Dan Dailey and his wife are joined by Bob Stack for late supper at the Encore.







**It was not love at first sight but something more permanent than romantic love: it was companionship at first sight**

**W**HEN a girl is seventeen and falls overwhelmingly in love with a boy who adores her, and when her family as well as his approve of their romance and approve of an immediate wedding . . . that's magic.

Any story of Elizabeth Taylor's marriage should begin as the star-dusted stories of our nursery days began: Once upon a time, in a kingdom by the sea—a kingdom named Hollywood, there lived a beautiful princess.

Now this princess, because she was as sweet of nature as she was of face, and as gay of heart as she was clever of mind, had many suitors. There were soldiers and there were singers of great songs; there were merchant princes and there were tall young men who had known the princess since she was a small girl, engrossed in the doings of a squirrel named Nibbles.

If the Princess had lived in El Paso or Dubuque and had gone to school there, nothing much would have been said about these youthful datings except that the princess was uncommonly popular. However, because she lived in Hollywood, the romances were taken quite seriously . . . by everyone except the princess and her family.

Fortunately, she was watched over by a wise and loving mother and father and a scad of self-appointed well-wishers who master-minded everything the little princess did. Sometimes she grew a little weary of the whole business, and on one of the most tiresome days she made a vow: *The next time she met a man who really interested* (Please turn to page 62)

The bridegroom, Conrad Nicholson Hilton, Jr., has learned hotel management from scullery up.



Elizabeth Taylor with Bob Fleming in "Conspirator," her latest film.



Liz with Montgomery Clift in her forthcoming "A Place in The Sun"



# How Elizabeth's Heart Was Won



Liz and Nicky are honeymooning in Europe. Will take an apartment upon their return.



Selling cigarettes to Steve Cochran at recent Home For Aged Benefit at Biltmore Bowl.

Liz and Nicky at the Biltmore Bowl. They first met at Lucey's, luncheon for three.



After Liz met Nicky she confided to her mother, "He has candles in his eyes."

**By Fredda**

**Dudley**

**Balling**



# Liz's Latest Film



He tells Liz that his strange reaction to drink is result of a wartime misadventure.

Left: Student of psychiatry Liz first looks at Van with clinical eye, later more warmly.



When seemingly reliable young lawyer, Van Johnson, first goes astray Liz rescues him.

**I**N Elizabeth Taylor's latest picture, MGM comedy, "The Big Hangover," she determines to save her man, Van Johnson, from the toils of alcohol. This proves a chore as intoxication sets in with Van at the merest whiff of spirits, due to his having nearly drowned in brandy in a French cellar during World War II bombardment. Liz also has to keep him in good graces of her father who is Van's boss. She makes progress with the cure until Van, quite far gone on one teaspoonful of brandy, gets the impression his dog is talking to him. Despite such alarms Liz finally helps Van to overcome his unique affliction.

Even when, in the film, Van reveals that his dog is able to talk, she does not abandon him. The teaming of Elizabeth with Van results in the most attractive romantic pair of the season.







They decide he may build up immunity to liquor by taking one teaspoonful every evening.



Liz, leading men Van and Tramp. After a conversation with Tramp, Van is really worried.

Elizabeth gilds the lily just before beginning a scene for MGM's "The Big Hangover."



# SKOOTERS BANDS

*lead the summer hit parade...*

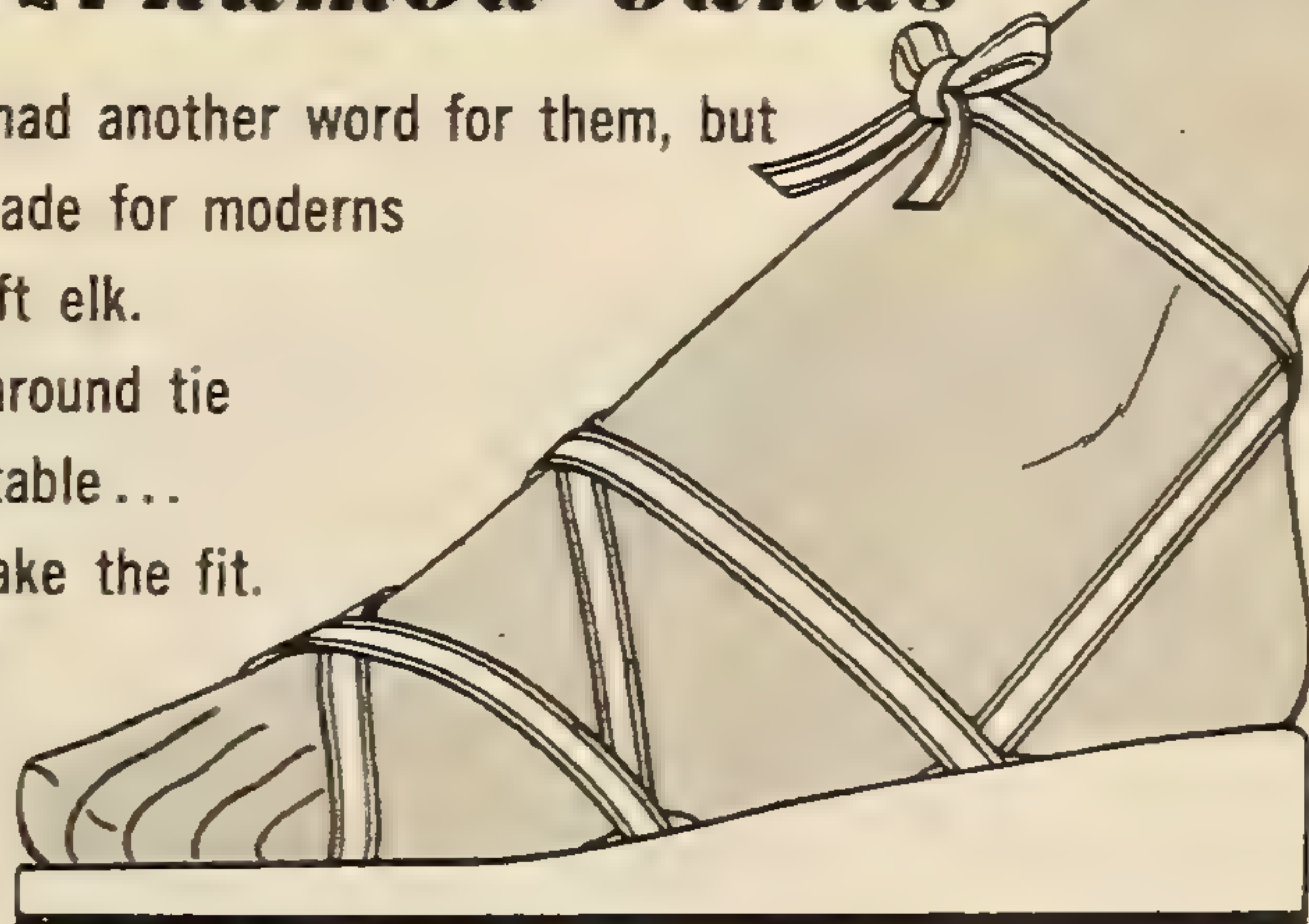


bands of white, narrow and wide, are in tune with your light hearted summer.

## *rhumba bands*

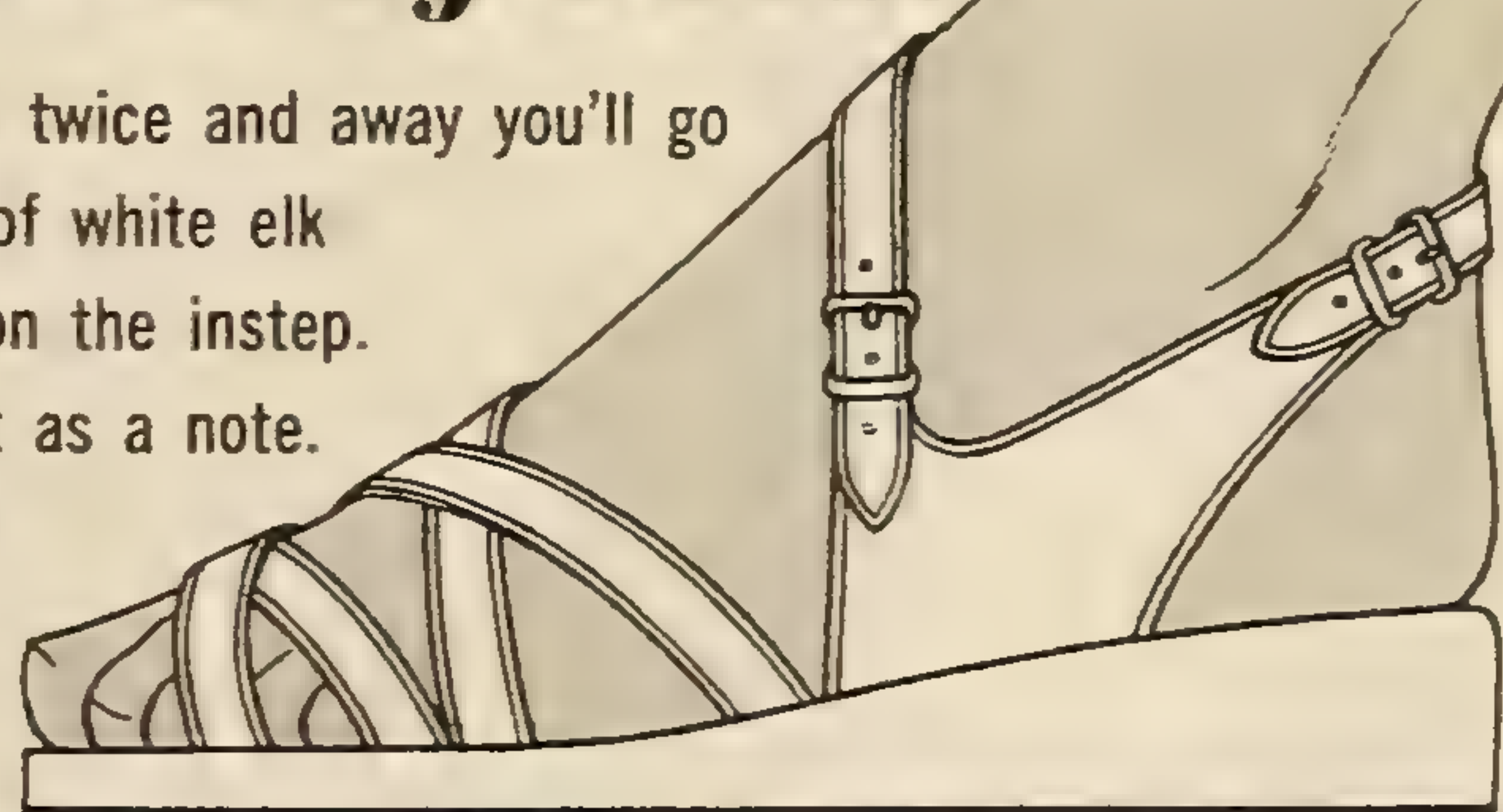
the Greeks had another word for them, but these are made for moderns in butter soft elk.

It's a wrap-around tie that's adjustable... you tailor-make the fit. About 5.95



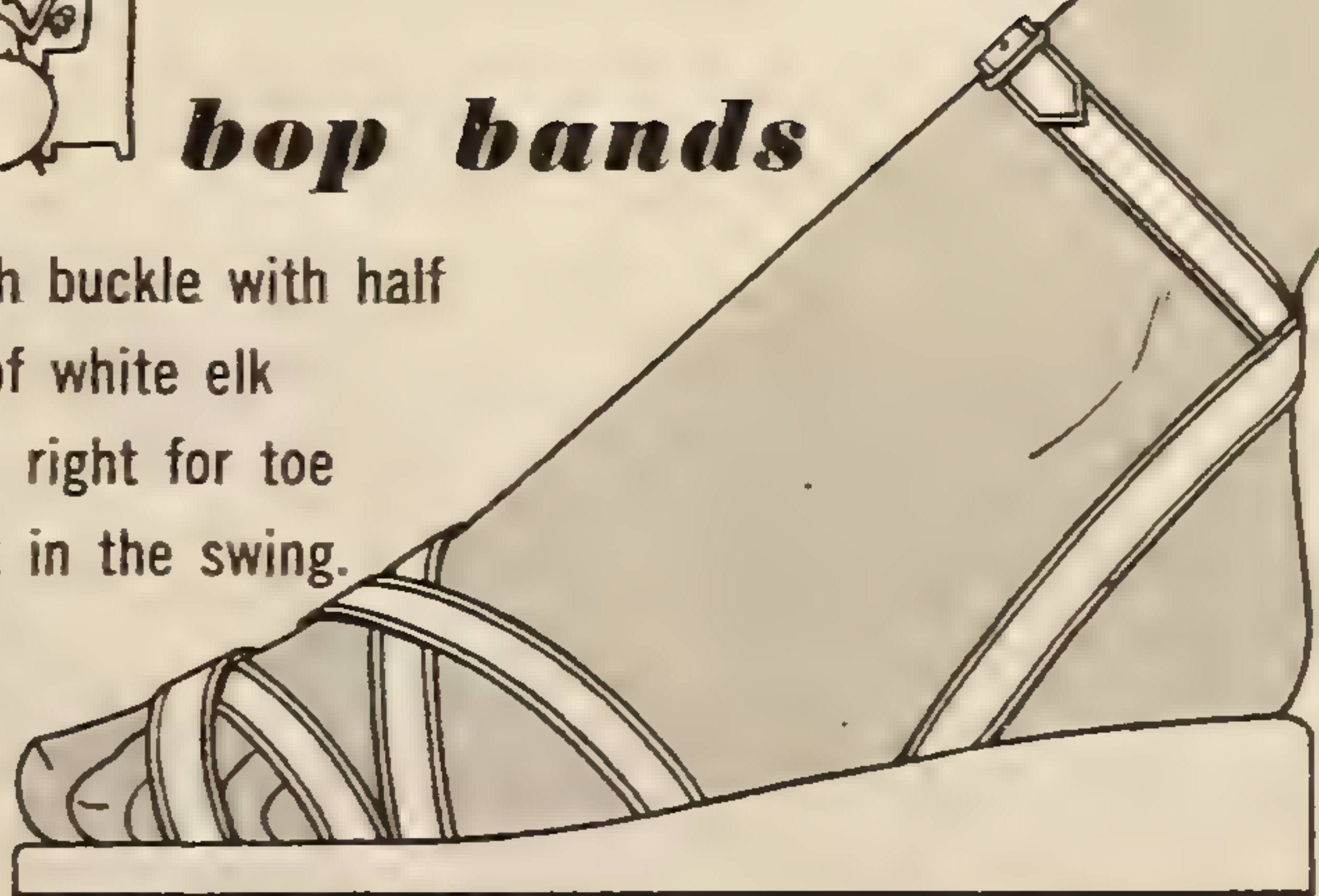
## *swing bands*

buckle down twice and away you'll go with bands of white elk circling up on the instep. They're light as a note. About 6.95



## *bop bands*

an ankle high buckle with half inch bands of white elk that fall just right for toe freedom. Get in the swing. About 6.95



bands of white are in harmony with all your summer activities. at your favorite dealer; write, we'll set you right.

**VOGUE SHOE, Inc.**

3616 SOUTH SAN PEDRO ST. LOS ANGELES 11







Olivia de Havilland will find new requirements in television.



Being a movie star won't help Lauren Bacall or others much.



Maureen O'Hara must rely on more than just beauty in television.



Ava Gardner will learn personality counts more than glamour.

# Arthur Godfrey Tips

**W**HAT chance do you think Lana Turner will have when television really invades Hollywood? What about Betty Grable, Virginia Mayo and Olivia de Havilland? And Ava Gardner?"

That's the poser I pitched at Arthur Godfrey the other noontime as he dashed out of a CBS studio, hell-bent for the airport, his own Navion plane, and a solo flight back down to Arthur's Acres, his farm just outside of Leesburg, Virginia.

Taken aback a little by the all-of-a-suddenness of my "attack," a frown crept over Arthur's freckled face. I've known for long enough that there's only one way to snare an interview with an artful dodger like Godfrey and that's to corner him whenever and wherever you can and keep him cornered until he makes with

the talk. The guy's got more ways of sidestepping formal interviews than a full-grown centipede has legs. "Movie stars," he muttered at last, his natural kindness overcoming his reluctance to be interviewed. "Jeepers, what do I know about movie stars?"

"Oh, oh," I thought immediately, "here's where he tries to hedge. The Godfrey boy doesn't want to stick his neck out." And then, suddenly it dawned on me that he was probably telling the truth. He probably *doesn't* know much about movie stars. With six programs a week on the radio and another one on television, plus the hours of preparation and rehearsal that go with them, just how much time is left for the man to go to the movies?

He thought about my question for a minute, then beckoned me back into the

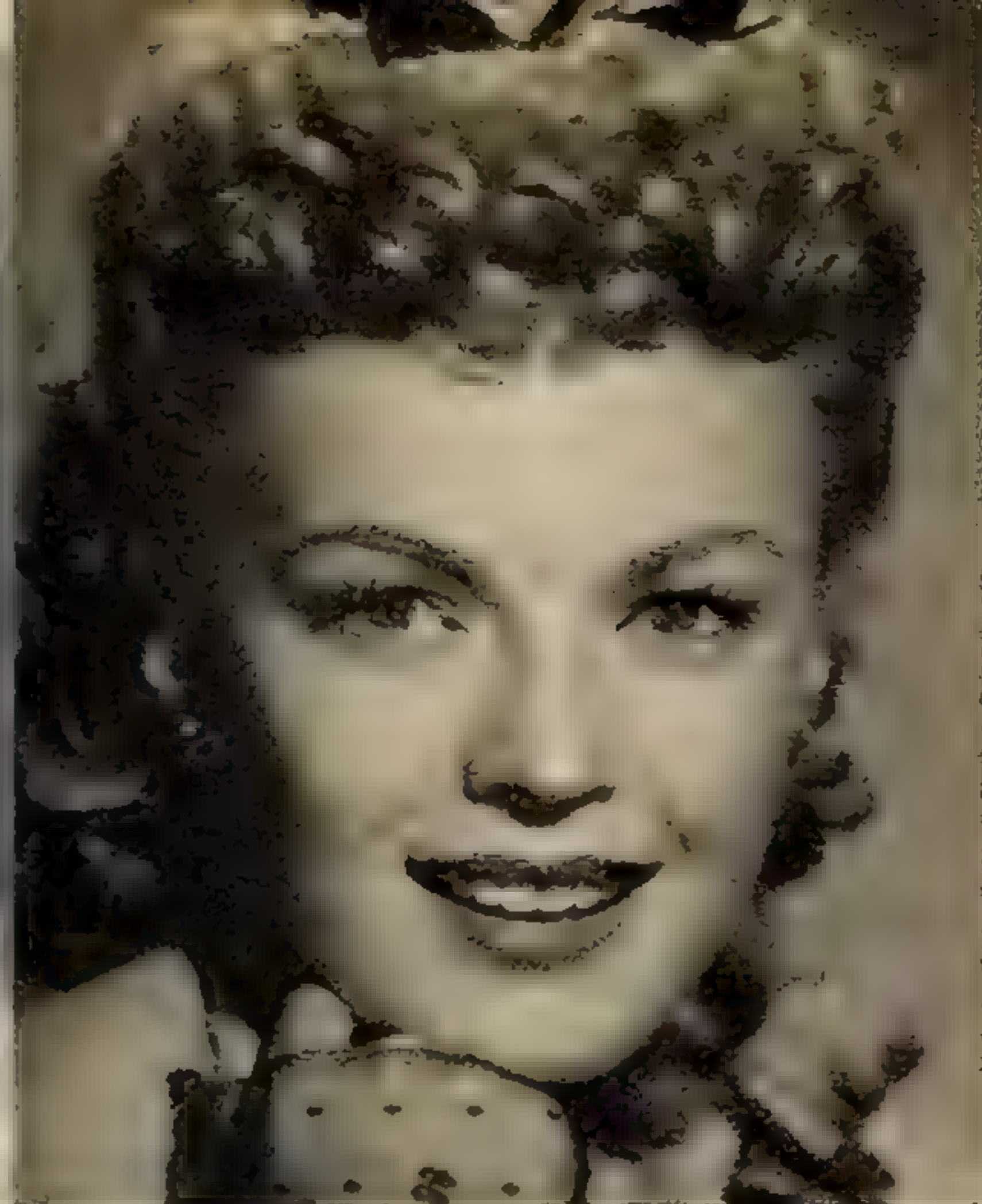
studio. Settling himself in a chair next to the table at which he always sits when he broadcasts, he motioned for me to sit in the one opposite. "I can't tell you the fate of any one particular glamour gal," he started, "but I can tell you this. If they've got what television demands, the movie actors and actresses will hold their own. If they don't have it, they'll fall by the wayside. Frankly, I don't think being a movie star will make it any easier, but, by the same token, it won't make it any harder. When it comes to television, movie personalities—stars, feature players or extras—are in the same boat as any of the rest of us. Television's a new medium with new requirements, requirements all its own, and if they can adapt themselves they'll do just as well as the next fellow. If they can't . . . well, being a movie star isn't going to

"Ones who depend solely on their physical charms to put them across had better start looking for another job," forewarns Arthur Godfrey.

Arthur, in one of his two planes, says, "Vaudeville and night club people are TV's best bets at the moment. They're not self-conscious."







June Haver is well equipped for television because of training.



Virginia Mayo's night club experience will pay off nicely.



Betty Grable's talents are well suited for success in television.



Linda Darnell must rely more on her personality than good looks.

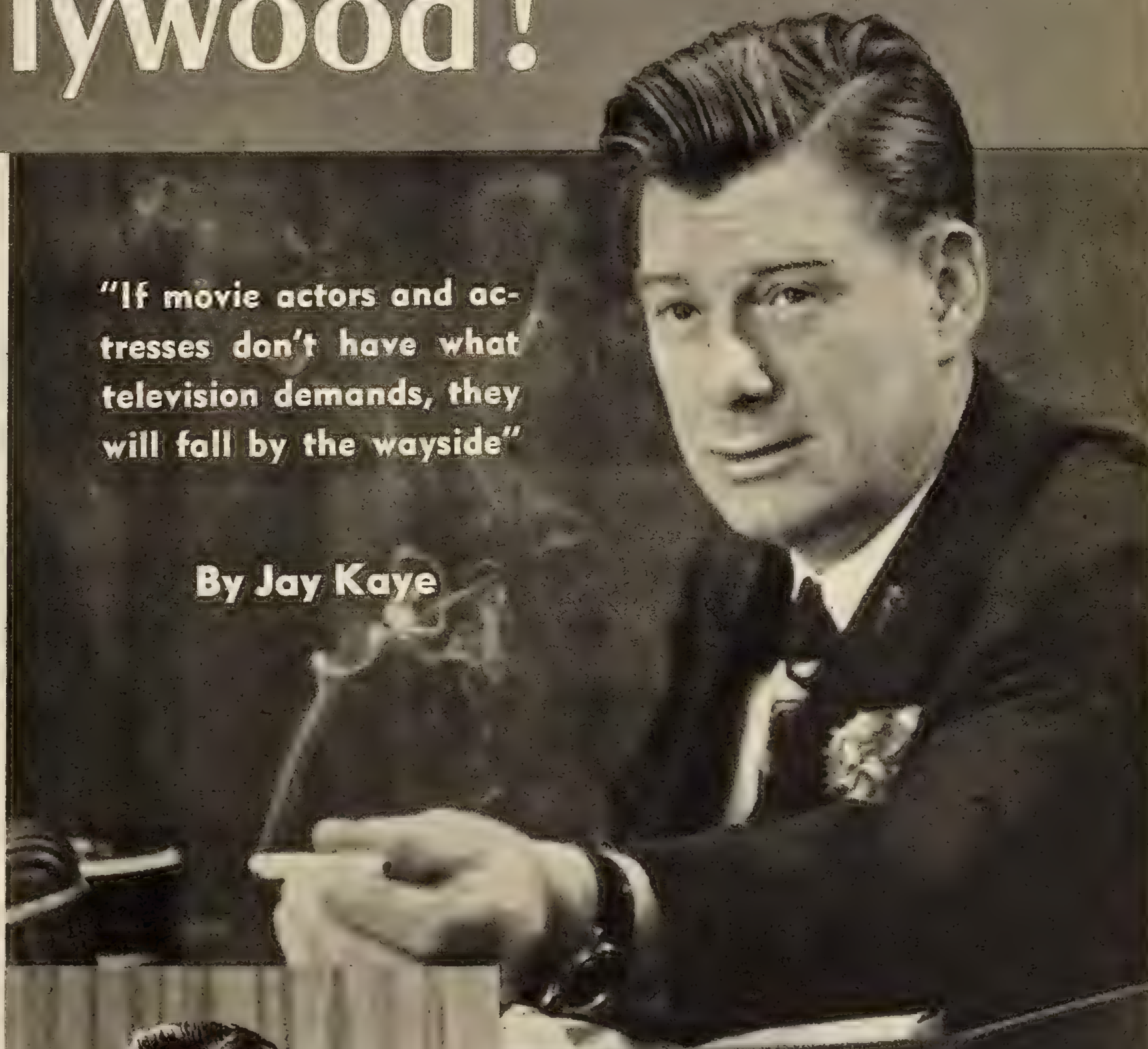
# Off Hollywood!

help them much. Guest shots, sure—steady jobs, *never!*"

Arthur hesitated for a second or two to light up a Chesterfield and I pursued the subject further. "Arthur," I asked, still hoping to pin him down to some actual names, "which stars seem most likely for TV? How about June Haver, Lauren Bacall, Linda Darnell, Maureen O'Hara?"

"Well, first crack out of the box," he answered me, evading the name issue almost as if he hadn't heard it, "I think it's safe to say that the muscle kids, those dreamy guys with the long and the slinky eyelashes, and the strong, silent types, the ones who depend solely on their physical charms to put them across, had better start looking for another job. It's the guy or the gal with a winning personality that clicks with the television viewer. He *(Please turn to page 60)*

Arthur with Margaret (Mug) Richardson, personable producer of his tele program.



**"If movie actors and actresses don't have what television demands, they will fall by the wayside"**

**By Jay Kaye**



Sponsors love Godfrey for he sells products better than any one else.

Arthur's Columbia recordings are as popular as his tele and radio shows.









The ordeal of meeting gentleman caller Kirk Douglas completely unnerves Jane. Kirk and Gertrude Lawrence are at a loss, but her brother, Arthur Kennedy, offers comfort.

## Jane Triumphs Again!

**I**N pre-"Johnny Belinda" days Jane Wyman was noted for her able portraits of wise-cracking dames. A much different Jane is the timid crippled girl of "The Glass Menagerie." In Warners' filming of the Tennessee Williams play, she's a pathetic child who hides in a world of imagination rather than face the real world which only frightens her. At the insistence of her mother, who's determined Jane is really a belle, her brother brings a young man to call. The latter's efforts to help Jane end badly, but, from the meeting, she acquires new confidence and the courage to hope that eventually another "gentleman caller" will come into her life and wish to stay.

Sensitive Jane tries to respond to the awkward overtures of Kirk Douglas, who's absolutely normal, unimaginative.



Jane's mother, Gertrude Lawrence, dresses her up in the hope she'll attract expected caller.

Perceptive Jane Wyman is a perfect choice for the girl whose collection of glass animals is her only solace.





# "I Do Want To

"I'm living alone and I'll admit freely and frankly that

"I want a man and I'll make no secret of it," admits Joan who has an 18-month-old daughter.

By  
**Constance  
Palmer**



Joan on Screen Guild program. In speaking of getting married she declares, "But not an actor!"

A love scene with Joseph Cotten in Paramount's "September Affair," made in Italy.





# Marry Again"

I don't like it," says Joan Fontaine

**J**OAN FONTAINE is making plans for the future. One by one, she is solving the crowding problems that faced her after her abrupt separation from William Dozier. When the "happy, happy marriage" blew up in her face, it was her job to cut her life to a new pattern.

Don't forget, though, that Joan Fontaine is a brilliant woman. And she's a beautiful woman, run by a dynamo that sparkles and crackles with the force of her personality. It comes over to you on the screen; it grips and fascinates you when you know her. For Joan, to meet a problem is to solve it.

The most important factor in her new life is her daughter, Deborah, eighteen months old now, but a tiny baby at the time of the separation. The next question was the handling of her business affairs: could she manage them herself? And the third was her personal life: would she be lonely?

"For the first two months, I scarcely left the house," Joan told me. "I didn't go out in the evening at all—and that meant dinner on a tray and to bed as soon as Debbie was settled for the night. I'd read awhile and then be asleep by half past ten.

"Then I thought, 'What a waste of life and youth! Why should I exist like this?' So I started going out, accepting invitations I knew would be fun and having friends in. Now my engagement book's completely filled for six weeks ahead!"

That solved one problem but, unconsciously held back by her daughter's baby hand, the solution has several strings attached. For one thing, Debbie's mother is never seen in nightclubs; Debbie's mother never goes out with a man alone. That is, Joan and her escort are always with another couple or in a party of six or eight. Furthermore, Debbie's mother and her friends don't leave the house until Debbie's asleep at half past (Please turn to page 64)

Joan and Zachary Scott discover that marriage is as wonderful as it's supposed to be in "Bed Of Roses," her latest picture for RKO.



Joan Fontaine in the arms of Robert Ryan, who completes the intriguing triangle in "Bed Of Roses." She'll make "Bridal Night" next.







# The Sensational Mr. Hope

**S**ENSATIONAL is the word for Bob Hope. In all of show business there is no one who works as hard or is more fully deserving of success than Bob. Recently, he broke all records rolling 'em in the aisles of Gotham's Paramount Theatre where he and Jane Russell made a personal appearance. His latest comedy for Paramount is "Fancy Pants," a Technicolor delight in which he plays an actor hired by a nouveau riche matron as a gentleman's gentleman, to give a social polish to her self-made millionaire husband. Bob gets everybody and everything in a fine fix, but does take time out to woo Lucille Ball.

Bob gazes with unbelieving eyes at the caged bird in Lucille Ball's elaborate headdress in the hilarious film, "Fancy Pants."



On his way to a table in the Stork Club in N. Y., Bob Hope spies Joseph Cotten, grabs his arm and exchanges pleasantries with him.

A relaxed Bob Hope and his wife, Dolores, dining in the Wedgwood Room of the Waldorf-Astoria between shows of his Paramount Theatre p. a.



Bob has an amusing session with the Chinese cook in the merry Paramount comedy.











Valli and Lloyd Bridges expertly ford a mountain stream during climb in "The White Tower."



Glenn and his bride, Valli, wave goodbye to friends as they leave for America in RKO's "The White Tower."



Valli and Glenn have a slight disagreement during hazardous climb.

## A Lofty Tale Of Love

VALLI and Glenn Ford are the stars of "The White Tower," an intensely gripping story about a small group of people who set out on a mountain climbing expedition in Switzerland and how they battle one another while struggling together to reach the mountain's peak. This is the first time the foreign-born Valli and Glenn Ford have been co-starred in a film.

Valli studies rugged terrain of location site in Chamonix, France.



In the film, Glenn makes the climb only to be near Valli.





Jeanne Crain overrides her father's objections to her attending a dance with Bennie Bartlett in "Cheaper By The Dozen," her new film.



Jeanne and Myrna Loy in 20th's amusing comedy. "If girls believe in one love, one marriage, they'd be more selective before they marry."

## Why I've Fallen In Love Only Once

**I** WAS about twelve when I first began to believe I'd fall in love—really in love—only once.

I was a student at St. Mary's Academy where the girls were trained from what might be called a tender age to be wives and mothers, in addition to receiving more formalized education. It was, of course, a girls' school, but the sisters certainly never tried to make us little prudes or recluses who thought boys were "little horrors."

The sisters *wanted* us to go to the junior and senior proms and if we didn't know anyone to invite they would arrange dates for us with boys from Loyola High School. They would go shopping

with us—the sisters, not the boys—to help us select pretty party dresses. We were made to feel that if any of us were intended for a life of religious service the call would be so strong as to be undeniable, but that most of us would become wives and mothers and we should get used to masculine company and start having dates at a reasonable age.

"Pray for your future husband," gentle, understanding Sister Mary Miles used to tell us. "For each one of you there is one special man in this world. Pray that you will find him."

I'm not sure about the other girls, but I suspect they did the same thing I did: I prayed that I would find that man.

I was very, very lucky. I met the One Man who was meant for me when I was only sixteen. I married him when I was twenty. I've never been in love with anyone other than Paul Brinkman, my husband.

Oh, I had schoolgirl crushes. What girl doesn't? And it's my belief they are good for her. Later, I went out with other young men, at my mother's urging, even after Paul and I were in love and dating steadily, for Mother wanted me to be absolutely sure he *was* the one man. I didn't enjoy those other dates.

I think if a girl believes she is in love and goes out on other dates she feels disloyal; certainly (*Please turn to page 63*)

Jeanne Crain in her unforgettable portrayal of the pathetic colored girl in "Pinky."

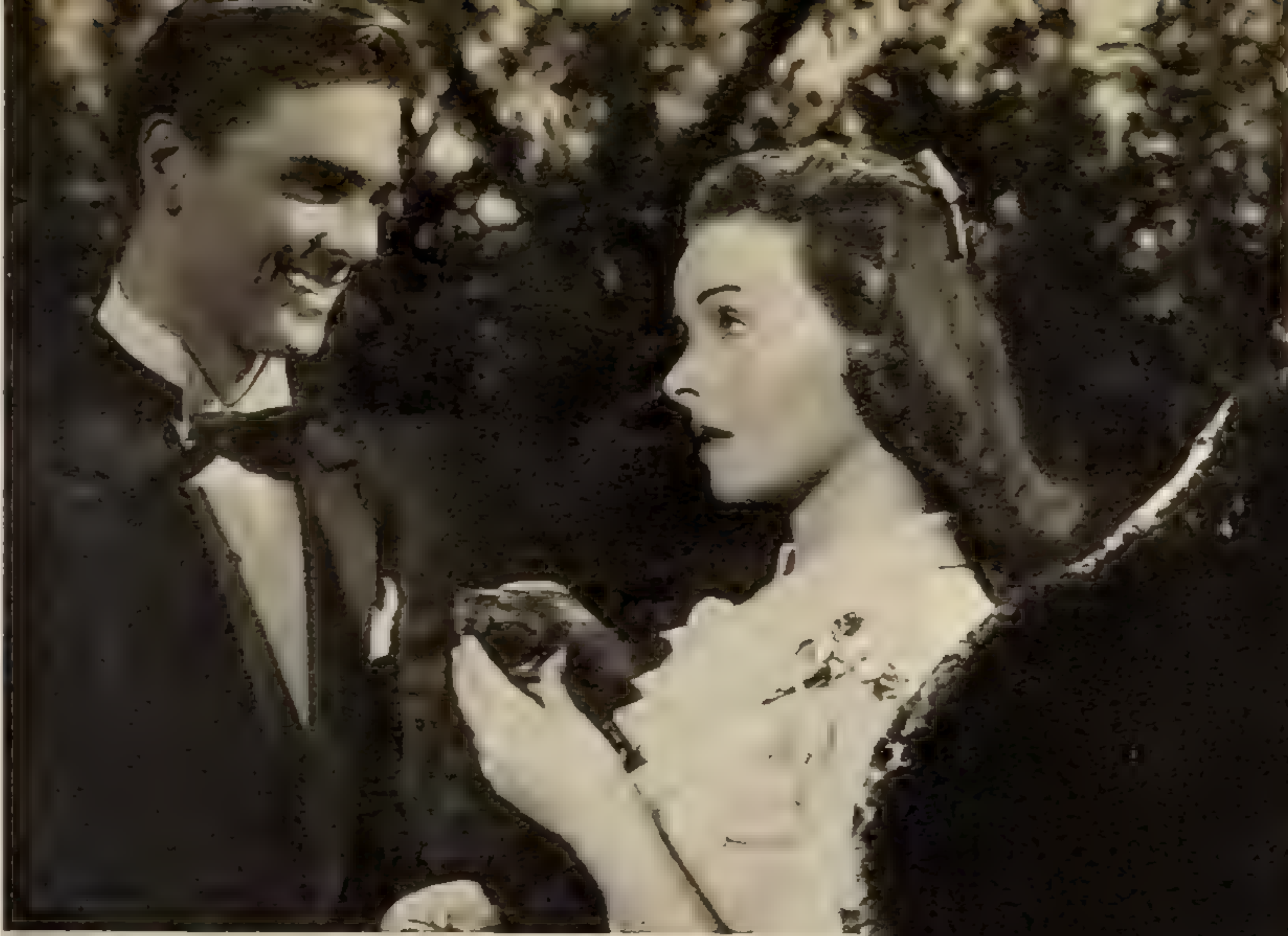
Sisters Barbara Bates and Jeanne Crain do hair-bobbing job in "Cheaper By The Dozen."

Patti Brady and Betty Barker are also sisters of Jeanne in the 20th Century-Fox film.





For each one there's a special man in this world and Jeanne, at 16, knew she'd found hers



Jeanne in scene with Craig Hall. When a girl she prayed for the One Man.



"Some girls don't wait long enough to find the one for them," says Jeanne, with Clifton Webb in the picture.

"I think it's a great shame more girls today do not enter marriage with the idea that it will be a bond for life."



By Jeanne Crain





The happily-married Lucille Ball and Desi Arnaz pause for chat with veteran showman George Jessel at Home For The Aged Benefit Dinner.

## *You Can Count On The Stars*

Below: Steve Cochran, now called the "new Clark Gable" after his "The Damned Don't Cry," buys cigarettes from Marie Wilson.



With typical Davis gesture, Bette illustrates point to Billie Burke across dinner table. Her husband, Bill Sherry, listens.







Ronald Reagan's new social life continues to flourish. He's seen here with Adele Mara at Home For The Aged Benefit party.



Guests, out of cigarettes, had pleasant opportunity to buy more from dazzling vendors Ann Miller, Arlene Dahl. Here they get ready to go on duty.



Arriving at the Biltmore Hotel for Home For The Aged Benefit is beautiful Rhonda Fleming, with her tall escort G. Schine.



Ricardo Montalban and his wife, the former Georgiana Young. Ricardo, a dancer, is an even better actor as his next, "Right Cross," demonstrates.



David Rose already has one, but Vera-Ellen thinks he needs two packages.

**N**EW YORK theatrical die-hards who maintain that Hollywood is only a faulty replica of the real thing, ignore the fact that its citizens are more careful about observing an old theatrical tradition than they themselves. No appeal for charity in Hollywood goes unanswered, which explains the great success of the annual Benefit Dinner for the Home For The Aged. This year's Benefit, held at the Biltmore Hotel, attracted scores of stars who are charitably disposed toward this fine cause.



"If I said I could tell all about women, I'd be falling for the greatest trick of all"


By  
**Macdonald Carey**

**I** SHOULD never be telling this, for any man who thinks he knows women could talk for the rest of the year and he couldn't sum up all her fascinating little ways of getting her own way, achieving her own desires and incidentally triumphing over us males.

That is femininity—the birthright of every woman and the strongest weapon known to mankind. Who says women are the weaker sex? We men, while we know more than we pretend, are mere putty—and even though we are not fooled by a woman's little tricks, femininity usually triumphs and too often we succumb to its fatal hypnosis. If I should say that I could tell all about women, I'd be falling for the greatest feminine trick of them all—to let the man think he's smarter than the woman.

It seems to be a tradition with American women to make a man think and believe that he is so much smarter, that they rely on his superior male judgment. But right after that marriage ceremony

Mac amuses Brynn Norn-  
ing, now in "The Lawless,"  
with his disclosures of  
how the women operate.



**Tricks That  
Don't Fool Men!**





"Women are the cleverest salesmen in the world," says Mac, who's hep to all the gals.



"Run, do not walk, to the nearest exit when a woman whispers, 'Are you unhappy at home?'"



Macdonald Carey with his wife, Betty, and three-year-old daughter, Lynn Catherine.

—just see who's the smarter then.

Speaking of marriage, it is never a man's idea. A woman makes you think it is. She assures you she assumed you meant this when you said that, so you obviously were planning on being married. And before you know it, you are making some vital and excited statement, which is thrown back at you with a slight perversion—thereby proving you were proposing all the time. You are now so confused, you believe that you did propose and the damage is done.

A man is obviously quite helpless, and if he feigns an aloof, hard-to-get attitude, to build up a defense against the guile that is sure to ensnare him, he only makes himself an easier prey.

There's always the "Hail Fellow Well Met" type girl. She says, "Let's have a heck of a time. Let's get loaded."

What a dish. So what happens? You buy her drink after drink at some fancy bar. Her drink secretly gets poured into the nearest pot of ferns. Or you mysteriously end up with all her drinks as well as your own. You get loaded. (And for

years a man has been accused of getting a woman drunk!) Since the hand is quicker than the eye, you are her victim.

There are so many different approaches made by women who'd like to take you home for keeps. There's the one who breathes into your ear, "Are you unhappy at home? You try not to show it, but I can see it in your eyes." Or, "Does your wife understand you?" Or, "Can any woman really appreciate you?" Or, "I just love sitting here and not talking—just being here with you. Are you that way, too?"

Of course, you never had an idea about not being appreciated or misunderstood, but perhaps you are. Here is someone who thinks you are wonderful. Naturally, you want to hear more—unless you are smart and run, not walk, to the nearest exit.

Then there's the woman who hangs on to your every word. How you spell C-A-T is the most important thing in her world. Male importance is a wonderful feeling. She murmurs that since "we do get (Please turn to page 66)

"The most exasperating are the scene makers," says Mac, shown with Gloria Winters.



Macdonald Carey and Maureen O'Hara in a scene in "Comanche Territory," a U-I film.





# It's Always A Picnic!

**By Jane Morris**

Roc Hudson is one reason she's glad she came to Hollywood where she loves gala evenings.



Vera-Allen always wanted to live "like happy people" and in Hollywood she can



Referring to existence in filmland, George Jean Nathan told her, "It's like slavery."

"People like Fred Astaire, Gene Kelly look after you." Vera is grateful for their aid.

Vera-Allen is noted for her eagerness to learn, desire for perfection.





**W**HEN "The Connecticut Yankee" opened in Philadelphia four years ago, the little blonde dancer who played the lead received offers from every studio in Hollywood; but she had had offers before and she wasn't too eager to come West. She loved the theatre, she was a trifle apprehensive about the movie business. "It's like slavery," George Jean Nathan told her. "You'll get lost. Hollywood's the place where they feed you only orange juice and hamburgers made out of big producers' old blotters!"

But Vera-Allen took the chance and she's glad she did; for with Gene Kelly and Fred Astaire as dancing partners, with pictures like "On The Town" and "Three Little Words" assuring her future, she's not only having a wonderful time professionally, she's living the way she always wanted to live—"like happy people." She has a house with a yard instead of a little room, a sunny world to explore in her free time, and dates "before midnight" with fellows who like sports as she does, and glamorous evenings, for she likes those too.

In New York, she worked every night—had for a long time—in nightclubs, vaudeville, as a Rockette, and in long-run shows such as "Panama Hattie." She never had a chance to eat a nice dinner, when she dated it was at midnight; she froze her ears walking for exercise in Central Park and she never had a chance to see legitimate shows (*she sees more of them on the West Coast than she ever did on Broadway*). When "The Connecticut Yankee" went on tour, Vera packed up her belongings, her white canary and her dog and toted them along, for she was going West when the tour ended and she wasn't making any detours. She hadn't forgotten Nathan's warning about Hollywood; she was still a little apprehensive, but she had made up her mind. After she'd started working with Danny Kaye, after she'd bought her first car (*she almost ran down a still man or two on the Goldwyn lot where she learned to drive*), she began to relax and have fun. Days when she wasn't (*Please turn to page 68*)



Vera's expressive mode of dancing lends itself to portrayal of waterfront belles as in scene from "Love Happy." Her family was alarmed at "Slaughter On Tenth Avenue."

Left: In New York Vera worked every night in clubs, in vaudeville and as a Rockette. She never had chance to eat a nice dinner; when she had a date it was at midnight.

Right: Vera and Gene Kelly as the dancing lovers of "On The Town." She says, "People here have been so hospitable and there's such an air of informality about Hollywood."







Inga Boberg, late Sid Grauman read tribute John has just written to Sid.

With Marine assistance John lands one foot in soft cement mixture.



## Glory For John

**S**OMETHING of an Eighth Wonder of the World is the concrete forecourt of Grauman's Chinese Theatre where filmland's most illustrious members have for many years recorded their existence by means of dunking hands and feet in wet cement. An invitation to imprint your shoe measurements in this hallowed spot, as John Wayne is doing here, is as desirable to most stars as the accolade of an Academy Award nomination.



Impression of the hard-hitting Wayne fist being supervised by Mr. Grauman.

Below: Marines came to honor him for part in "Sands Of Iwo Jima."

The beloved Sid, who always took active part in the ceremonies, liberates John from cement which was made with Iwo Jima sand.







Her husband, Milton Bren, accompanied her on personal appearance tour. He said, "I had a lump in my throat at every one of her performances."

Right: I'd rather be a bad girl in a good picture than a good girl in a bad one," Claire, so persuasive as shady lady, intelligently remarks.



Claire with John Huston. Her be-sotted gun moll in his "Key Largo" is neither temptress nor frontier trollop. In "Borderline," with Fred MacMurray, Claire is neither temptress nor frontier trollop.



"I never knew any women as bad as those I've played," admits Claire

## *A Really Good Bad Girl*

By Louis Reid

**C**LAIRE TREVOR tucked her shapely ankles under her in a big easy chair of her Sherry-Netherland suite and said:

"If I had my choice I'd rather be a bad girl in a good picture than a good girl in a bad one. I don't care how I look in a part—brazen, blowsy, brassy—if the role of the bad 'un is all to the good.

"I seem to have made good playing bad girls—gun (Please turn to page 70)

With Jane Wyman and "Oscar" for "Key Largo." Claire has no idea of returning to Broadway.







"People can get themselves into the most awful trouble by the things they say inadvertently," observes lovely Loretta Young.

**By Kate Holliday**

**"If we all learned to count three before we spoke," says Loretta Young, "we'd find ourselves paying more attention to other people's feelings instead of our own"**



Loretta with her husband, Tom Lewis. "Tom has some special way of discovering things that are exactly right for us," enthuses Loretta.



Loretta with Clark Gable in "Key To The City," one of the year's best pictures.

Below: Bewildered Loretta in another scene from the MGM comedy of a mayors' convention.

Above: Loretta was so terrific in "Key To The City," MGM gave her long-term contract.





# Learn To Count To Three

**L**ORETTA YOUNG was wearing a shocking-pink hostess gown, sitting on a low, small chair beside the huge fireplace in the home the Lewises recently leased. Across from her spread the enormity of her living room, a pale room in general, but with splashes of brilliant red here and there. Beyond the wide windows were well-kept lawns which stretched on and on peacefully.

It was a setting of such luxury that one would suppose its occupant would never have a serious thought, particularly a thought which involved others. But Loretta is a bit different inside from her outward appearance.

She followed my glance around the room.

"Isn't it fabulous?" she laughed. "Tom has some special way of discovering things that are exactly right for us—and this is an example. Even the owner was surprised when Tom said we wanted to lease this huge, old house. But it is wonderful, isn't it?" She looked around the room again. "I like it most of all because it feels so—," she searched for a word, "*—so composed*. Nothing helter-skelter."

She paused a moment.

"I always feel that houses are like the people who live in them," she went on. "And whoever lives in this one must be an adult, a person who wouldn't blurt some conversational bomb at her guests." Loretta's eyes were bright. "How's that for our subject today? Quote Don't Blurt unquote?" She paused again. "You know, I'm really serious about that. We all do it—blurt out things, I mean. And we shouldn't. We should remember, as someone wiser than I remarked, that 'words unspoken often drop back dead, but not even God Himself can unsay them—once they're said!'"

"The smartest mother I know," she continued, "is a friend of mine who put the whole business of blurting across to her daughter in a way which not only kept her from wounding her friends, but made her six times as attractive in the bargain."

Loretta laughed.

"It was really superb! I kept hearing from a bunch of teenagers I know about one particular gal. She wasn't maddeningly pretty and she didn't have a figure to yelp about. But she (*Please turn to page 69*)

"Key To The City" was a hit because Loretta and Clark are so expert in handling comedy.



"We all do it—blurt out things. And we shouldn't," says Loretta.



# The Brando Touch

**M**ARLON BRANDO, who was phenomenal on Broadway in "A Streetcar Named Desire," takes a fling at movie-making in Stanley Kramer's "The Men," and gives another great performance, proving that if you know how to act you can be successful in both mediums.

Marlon Brando and Teresa Wright are the stars of "The Men," story about paraplegics.



Marlon returns to Teresa at her parents' home in an attempt to effect a reconciliation in this scene in the stirring drama.



Above: Marlon misunderstands Teresa's feelings as the full realization of her responsibility bursts upon her on her wedding night.

Below: Marlon defends himself before Paralyzed Veterans Assn. board for being drunk, involved in a fight and an auto smashup.





# What Hollywood Itself Is Talking About!

Continued from page 21

was love light in his eye instead of a vapor trail.

\* \* \*

Brod Crawford, the big guy who's been working at his career for years and finally hit the jackpot in "All The King's Men," gets a big laff out of his mom, Helen Broderick. Up to lately Brod's been referred to as Helen Broderick's boy. She's put a sign on her mailbox wot says "Broderick Crawford's mother lives here."

\* \* \*

For the first time in his life, glamour king Clark Gable attended a fashion show—and willingly, yet. It was the big Adrian do which he has every year for the husbands of the gals he gowns and Mr. G. docilely escorted his bride to the shindig.

\* \* \*

Some guys just never settle down, but being a husband and father has completely domesticated handsome John Derek. His little woman, Patti, had to spend many months in bed before the baby came, so John's learned to cook, wash and clean house. On Patti's birthday he brought a complete and festive dinner to her bedside, including a fancy iced cake. For a guy who never turned a hand around the home or who couldn't even sponge out a T shirt, he's doin' quite well. And proud of it.

\* \* \*

Club Gala, the small, intimate nightclub that has a New Yorkish atmosphere, has been the hangout of musicians and sophisticates ever since the chic and very clever character impressionist, Elizabeth Talbot-Martin, has been holding forth with her sharp act. We've stopped by several times, one evening with screenwriter Dewitt Bodeen, Director Jack Gage, and Producer Harriet Parsons to catch our chum's new material. Aside from uncounted names of Hollywood's musical world, we saw Audrey Totter with her sister and a coupla beaux, enjoying themselves like crazy. Before, we'd stopped by Jay's Room, which is a part of Mocambo, for dinner—which was deevine—and who should walk in but Lady Thelma Furness and Edmund Lowe who used to be a constant romantic duo. Apparently they have resumed.

\* \* \*

Cary Grant got himself a personal photographer when he married Betsy Drake. While he was making the picture "Crisis," Betsy practically lived on the set and snapped Cary from every angle, and in his romantic scenes with MGM's very beautiful newcomer, Paula Raymond.

\* \* \*

Van and Evie Johnson fell in love with Mexico when they vacationed there. Soooo—they take a Spanish lesson three times a week, preparing for their next trip down thar. These kids have been married three years now and, for the anniversary, Van gifted Evie with a portrait of herself which he up and painted with his own hand.

\* \* \*

Cute Barbara Bates and her husband, publicist Cecil Coan, bought themselves

a small boat and parked it at Newport. Every weekend they trek down there to work on it. So far they've never taken it out of the harbor for a sail—too much stuff to do before it's ready. Citizens in Newport were a little taken aback when they saw the pretty Bates gal walk into an automatic laundry with the boat's sails over her arm and calmly stuff them into a washing machine. Seems the sails got real dirty from sitting around in the smog and Barbara thought up the novel way to get 'em clean and white again.

\* \* \*

Kathryn Grayson will be blonde, brunette and brownette in one single picture, "The Toast Of New Orleans." The guys on this flicker could hardly wait to finish. Mario Lanza was due to take off for Italy for his debut with La Scala Opera. David Niven was anticipating a trip to England, where he will make a picture. J. Carrol Naish had a holiday in Ireland in mind and Kathryn was drooling over an expected vacation in Mexico.

\* \* \*

When Dorothy Lamour returns from her engagement at the London Palladium she'll portray one of the most colorful silent picture sirens, Theda Bara. This picture was originally earmarked for Betty Hutton, but Betty nixed it because she wasn't the type. La Bara was dark and sultry, which sounds about right for dark and sultry Dotty.

\* \* \*

Mark Stevens and Edmond O'Brien, outfitted in cop uniforms for their picture at Columbia called "Prowl Car," walked into Lucey's for lunch with their assistant director. One of Lucey's headwaiters welcomed the asst. director, waved him to a table, and instructed Mark and Eddie to go eat in the kitchen. His face was several shades of vermillion when the director identified his boys and explained they were only playing at being cops.

\* \* \*

The new plane Jimmy Stewart bought isn't for the racing department. It's a twin-engined Beechcraft which he's outfitting for a round-the-world flight with his bride, Gloria. They're off as soon as Jas. finishes "Winchester 73" and "Harvey."

\* \* \*

We had a delightful evening at Irene Dunne's house the other Sunday. Irene loves to run pictures at home and has mastered the tricky art of working the projection machines herself, so we had probably one of the highest priced projectionists in these parts working while we relaxed. Irene had planned to run one picture before supper and the other after. But some of her guests got into a big canasta game and the hostess couldn't lure them away. We heard some fascinating stories from Louis Cotlow, who co-produced that wonderful picture, "Savage Splendor," which he brought for Irene to show. We'd seen it twice before, but we sat, eyes glued to the screen, (Please turn to page 57)

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Left: **CAROUSEL** — Ever-fresh butcher linen with  
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**Fashion Selection #142** Grace Kelly, below, lovely NBC television actress, in a cotton voile creation by Linda Lee of Miami designed for on- or off-the-shoulder wear. It is softly gathered in front at the waist, has self buttons down front to just below waistline. Grosgrain ribbon belt matches print color. Green, blue or red print on white. Sizes 10-18. About \$16. Grace's ankle-strap sandals are made of Nylon weave with calf trim and are \$8.95. Her Strawtex-trimmed-with-calf handbag sells for \$6.95.

# Summertime



**Fashion Selection #143** Grace's separates (below) are by Korday Sportswear. Full coat has cuffed sleeves, patch pockets, matching belt, pearl button at neck. Patch pockets on cuffed shorts with matching belt. Both of striped denim in lilac, chartreuse, blue, shrimp. Sizes 10-18. Coat less than \$8; shorts around \$3. Sleeveless blouse of Fuller Playtone permanently crinkled cotton closes in front with pearl buttons. Jade, navy, red, maize, tangerine, pink. Sizes 10-18. Under \$3. Shoes are Strawtex sling pumps with multicalf trim—priced at \$6.95.





**Fashion Selection #144**  
Grace's blouse (below) is by Ship 'n Shore. Fashioned from fine Jacquard combed broadcloth, it features a convertible collar—wear it open or closed—and has pearl buttons down front. Available in four delicate pastel shades—white, pink, blue and maize. In sizes 30 to 38. Less than \$3.00.

**Fashion Selection #146**  
Grace (right) wears a Joan Miller Jr. by Rhea of permanent-finish organdy with gathered dirndl-like skirt, cuffed cap sleeves, matching belt, tucked yoke with gold buttons. Navy, brown, green with white yoke. Sizes 9 to 15. Around \$11. Her cork-wedged sandals are Milan straw with suede trim, sell for \$9.95. Linen-with-calf-trim bag is \$8.95.



**Fashion Selection #145** Grace's trim skirt, above, is a Leyton Classic of Cape Cod rayon linen with an inverted unpressed front pleat, patch pockets, matching belt. In navy, black, Kelly green, gray, aqua, rose-beige. Sizes 10 to 18. About \$6. Her open-heel and open-toe pumps are of linen with calf trim, are priced at \$6.95.

*Shoes and Handbags—"Hollywood Scooters" by Vogue. Sunglasses—Columbia Protektosite. Portable radio—"Playboy" by Crosley. Cosmetics and Make-up—Eddie Senz. Photographs—Bert Rockfield.*



## Fashion Selections

by  
*Kay Brunell*

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# The Right Bra Does It!



**Fashion Selection #152**  
Bette George, pert television actress, wears Hollywood-Maxwell's bra wardrobe—a bra for every type fashion. The strapless bra above is answer to bare-shoulder styles. In white or black satin and net for \$5. Sizes 32-36-A, 32-38B, 32-40C. On-or-off-shoulders blouse is by Ship 'n Shore.



**Fashion Selection #153**  
Plunging necklines are seen everywhere on the fashion scene and call for a low-cut bra such as the Hollywood-Maxwell bra above. In white cotton for \$2.50; black or white nylon for \$3.50. Sizes 32-36A, 32-38B, and 32-40C. The smart plunging neckline blouse that Bette's wearing is a Textron creation.



**Fashion Selection #154**  
The new look in bras is the rounded line, and Hollywood-Maxwell leads the way with bra above—the perfect bra to wear with sweaters. It comes in cotton and net for \$2.50 and in satin and nylon for \$3. White only. Sizes 32-36A, 32-38B and 32-40C. The sweater is a Tish-U-Knit.

**Fashion Selection #155**  
Just as every wardrobe should include a basic dress or suit, every wardrobe should include a basic bra. Below is such a bra. It is available in white, pink, blue or black nylon for \$3.50; in white, pink or blue satin for \$3; in white or pink cotton for \$2.50; in white nylon marquisette for \$3.50. Sizes 32-36A, 32-38B and 32-40C. The classic rayon shirt-waist blouse Bette wears is a Ship 'n Shore style.



**Fashion Selection #156**  
Sportswear fashions require a sportswear bra—one that's designed to supply necessary support and still allow for freedom of action. This problem is solved with the one below. It's just what the sports-loving girl and woman wants in a bra. In cotton for \$3, and in nylon for \$3.95. In white only. Sizes 32-36A, 32-38B and 32-40C. Bette's casual shirt-waist blouse of gingham is a Ship 'n Shore design.



**Fashion Selection #157**  
With backless styles for daytime and evening wear so popular, the backless bra, shown above, is a necessity. In white nylon marquisette for \$3.95. Sizes 32-36A, 32-38B and 32-40C. Credit Lorch of Dallas with the sunback dress.



**FOR INFORMATION** where to purchase Hollywood-Maxwell bras in or near your city, write to Kay Brunell, Fashion Editor, Screenland, 444 Madison Ave., New York 22, N. Y.



through that and the other feature, "I Remember Mama." We'd only seen that one eight times. Irene told us that while she's in Europe this Summer she'll play Queen Victoria in the best-seller "The Mudlark." She'll have to go some to beat her performances in "Mama" and her new comedy, now titled "Come Share My Love." I sneaked into a projection room and saw it—and it's a honey!

\* \* \*

Looks as if the latest bustup between Wanda Hendrix and Audie Murphy is permanent. This was their fifth try at reconciling, so hardly anyone could say the two kids were hasty. Most people are betting that Frankie and Nancy Sinatra will get back together again. And that other rifting couple, Cornel and Pat Wilde made another stab at staying wed.

\* \* \*

The stuff you hear about that trek MGM sent their actors on—to the wilds of Africa for "King Solomon's Mines!" Kid I know who was on the picture said he and another guy, on an advance scouting trip, were held up for two days in a native village during one of those exotic, periodic savage ceremonies (*I can't be specific about this one*). The boys were treated extremely hospitably, but they just plain weren't allowed to leave until all the merry-making was over. Never heard such praise as that dished out about Debbie Kerr, the only woman on the safari, who never complained once during the four-month, 50,000 mile location. The only thing she wasn't overboard about was the perfume used by the native women—rancid vegetable oil! Working with these dames in close proximity in temperatures ranging up to 150° was a little sick-making, but otherwise Deborah had a fine, adventuresome experience.

\* \* \*

Once, when the company broke for tea, she and her male co-stars, Richard Carlson and Stewart Granger, asked the native boy who served them for some hot water. He looked perplexed, disappeared and, hours later after they had settled for lemon squash, came back with a huge kettle of boiling water. He didn't know they wanted just a tiny splash to weaken the strong tea. Thought, perhaps, they were going to bathe.

\* \* \*

Richard Todd, the sensational young English actor whom Warner Bros. lured to these Hollywood shores, was on location for "Lightning Strikes Twice" in our Calif. frontier town, Victorville, when the news came that he was an Acad Award nominee for his performance in "The Hasty Heart." This is a real keen, hospitable town—if they like you—so they threw a ball for Mr. Todd, renting a hall and pouring, of all things, champagne to celebrate. It made him feel pretty darn wonderful to think that a bunch of strangers would adopt a guy from 6,000 miles away. But our latest recruit from the British Isles is 100% for the U.S.—probably why he got such a spontaneous, heartwarming reception.

\* \* \*

Anyone who wants to can call me the canasta pigeon of all time. At Bill and Lucille Demarest's we practically dropped our weekly poke, competing with those two

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Hollywood 28, Calif., Dept. S-6



IF YOU WANT additional information,  
write to Kay Brunell, Fashion Editor.

GRACE'S ensemble (*at right*) is by California Casuals, consists of neatly fitting bra and shorts and trim jacket, all of sanforized denim. Faded blue, lime, shrimp, gold—solid or with stripes. Sizes 10-18. Jacket—\$4.95; shorts—\$3.95; bra—\$1.95. Write to California Casuals, 832 W. 5th, Los Angeles, Calif.

GRACE'S flattering outfit (*below*) is a Belle's of Hollywood feature. Preshrunk cotton sailcloth skirt in red-blue, red-gray, tan-green or green-blue print on off-white—sizes 10-16—under \$6. White blouse of sanforized broadcloth—sizes 32-38—under \$4. Write Belle's, 6227 Sunset Blvd., Hollywood, Calif.

# STAR BUYS

FOR a new wrinkle in separates, Grace Kelly, NBC television actress, wears Betty Co-Ed blouse and cap (*at left*). Made of fine sanforized, vat-dyed cotton, tailored to perfection, it comes in red-blue or red-green plaid. Blouse in sizes 32 to 38—the cap fits any head size. Only \$2.98 for the set. Write to Betty Co-Ed, 6402 Hollywood Blvd., Hollywood 28, Calif.



Photographs by Bert Rockfield





sharpies, plus Alan and Sue Ladd. We got into some of those kinda high-type stakes, and sorta thought we were an expert player. That was the over-statement of all time—we finally wound up owing (*and paying*) off to the tune of eight whole bucks. Alan couldn't have been happier that he won. Seems he doesn't often and on accounta he seldom ever carries any pocket money he felt rich like crazy with his take of the evening—amounting to six whole dollars. We've gotta date to win all this big fat money back.

\* \* \*

Two of the nicest people who ever hit Hollywood are Swedish star Alf Kjellen and his wife, Karen. Alf was re-named Christopher Kent and appeared in only one American picture, "Madame Bovary." Prior to coming to Hollywood, Alf had been Sweden's top male star. So—as it *sometimes* happens, he got fed up with all the no activity and headed back to his native country on a tramp steamer. We heard all about it at a farewell party for the Kjellens, given by Paramount publicist Ted Wick. And as it *always* happens, the day Alf and Kaaren sailed he got a picture offer. By this time he was a little skeptical, said maybe he would reconsider and, if so, he'd get off the boat at Panama. We have a hunch he'll be back here, plenty big, because he's terribly attractive and talented.

\* \* \*

Jerome Courtland has again revamped his living quarters—sold his late stepfather's house and moved into an apartment. He's his 5-year-old brother's guardian and has put the sprout in boarding school. The kid visits "Cojo" on weekends at his new bachelor digs—that is, until their mother returns from her Eastern honeymoon.

\* \* \*

June Haver's turned landlady. Building an apartment house in Brentwood, farmhouse style, which she wants to rent to young married couples. June's putting in washable paper so the little tots can mark on the walls like crazy and is building in all kinds of conveniences like bookshelves and toy cupboards and whatnot so her tenants will be comfortable, happy and permanent. June has no current romance—the boy she's been dating, Joe Campbell, is a chum of her sis and brother-in-law. A girl has to have a date now and then, but in this town one evening out with a guy constitutes a big romance.

\* \* \*

Harry James, doing "I'll Get By" with June, is making his last picture on his contract with 20th Century-Fox. Guess who he lunches with every day—well, come on. Who else but Betty Grable. She was real nervous on the set of "My Blue Heaven" when both her kids were visiting there, so she tripped herself twice. Vickie, her eldest, broke the tension by saying, "Mommy, why can't you do it right?" Next time Betty went through her routine perfectly.

\* \* \*

Say, have you done your part and written your Congressman or signed a petition to repeal the 20% tax on movie admissions? If not, get busy. If that tax is repealed you can see five movies for the present price of four.



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## Arthur Godfrey Tips Off Hollywood!

Continued from page 27

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isn't about to sit through thirty minutes of pose and glamour just because those involved with the program are prettier'n the flowers of Spring y'know. Not as a steady diet, anyway, and after all, television is a day-after-day, night-after-night thing."

"Personality is definitely more important than good looks?" I asked.

"Certainly," he replied. "Anyone can have personality, Jay, regardless of his looks. Say what you like, but it's a fellow's or a girl's personality that puts him or her across on the television screen, just as it does in any other visual medium, or in life itself for that matter. Personality counts much more than physical attractiveness. A pretty face and a pretty figure is a joy to behold; sure it is, but a television viewer would get mighty sick of beholding that same joy night in and night out, whereas a performer who relies on his personality will most always be welcomed into the living rooms of the nation.

"A gal can be a whopping success as a performer and yet not be the least bit pretty. Nine times out of ten, you'll find the best brains behind an interesting face rather than a beautiful one. That goes for a man as well as a woman. An unattractive man, in the long run, is generally the most popular.

"The French are the best example of what I mean. For the most part, the French are noted for their unattractiveness. And true to the theory that the more unattractive you are physically, the harder you'll work on your personality—most any French girl can exert her charm and in no time at all sweep a guy right out from under the nose of the most glamorous gal in the books. Why? Because she's learned to develop a fine blend of charm, poise and personality to offset her lack of physical attractiveness.

"One of the first things most people have to learn, and I preach it to all of the kids who come to 'Talent Scouts,' is to get over their self-consciousness, to relax. That's the reason vaudeville and nightclub people are TV's best bets at the moment. They've worked in front of audiences for so long that they've gotten over the self-consciousness that comes with meeting the audience. They're relaxed, they've got nothing to worry about but giving a good performance.

"TV, in its way, has yet to develop that intimate something that radio, in its own special way, has created for the home audience. It's a long ways from being fully developed; all of television, in fact, no matter what they'll tell you, is still in the groping stages. We're all feeling our way and I'm no exception. I think my way is the right way, of course, and the other guy thinks his is and, when you come right down to it, only time will tell if either of us knows what he's talking about.

"My idea is to make everyone on my program do things," he continued, still stressing the importance of self assurance. "I make them act silly, I dress them up in screwy costumes and I give 'em ridicu-

lous things to do—all for one reason; unconsciously they're getting over that old devil self-consciousness.

"Another thing," he continued, "a lot of artists who skipped the elementary grades in learning the 'know-how' of show business—the so-called overnight successes and those who've been used to doing their scenes with a hundred-and-eight retakes and three or four days to memorize a couple of pages of dialog—will either have to take a refresher course in how to troupe or turn the reins over to those better equipped to steer.

"In one way," said he, going still further, "the movie people are better equipped for television than those from radio. They're used to mobs of people milling around in front of them while they're trying to do their most intimate scenes—cameramen, script girls, directors, makeup artists and a flock of others. That's in their favor when they step in front of the TV cameras, because the same people are present on the video sound stage. Radio people aren't used to that sort of thing and they do a quick freeze soon as they are on the cameras. Performers with stage, nightclub and vaudeville backgrounds are the lucky ones though. They take to TV like a duck takes to water. The best thing that could happen to television, really, is for vaudeville to be revived on a great big scale. It's the best training in the world. Unlike picture people, folks who've had their come-uppance via the club date or the long weeks of vaudeville are more used to being on their own with the audience; they're generally quick studies (*learn lines quickly*) and they realize that a bit of sight business sometimes conveys much more meaning than the well-rehearsed spoken word. And, in contrast to leading radio performers, their natural timing is many times better than those who have become accustomed to having dots and dashes to show where the pauses in a script should be.

"The strictly-radio boys will suffer most," Arthur continued. "Even those who had years of stage experience before they entered radio. They'll probably make the grade, but they'll find the going a little rough for a while. First of all, they'll have to jog their memories and learn to memorize lines. But more than that, even—and this is something they don't seem willing to accept—they'll have to offer something different than a photographic version of their air shows. One of the secrets of good situation comedy in radio has always been the use of sound effects and script words to create illusion. To properly televise some of the scenes that sound so funny on our top radio programs, it would cost a small fortune for trappings and photography and, most times, it'd still wind up about one tenth as funny as it would be if it were done on the air.

"Even Jack Benny," he went on. "Once you've seen him the illusion is gone. Jack's just about the best in his field, believe me, but to keep going week after week on television, his stuff will have to



be darned good. Look. Benny can refer to his broken-down Maxwell on every program and every time he does, it gets a laugh. That's because each listener is permitted to conjure his own mental picture of the automobile. Thus, in part, he himself is responsible for making the joke a funny one. Right? Well, you can't do that on television. The car must be there to be seen and, beat up and funny looking as it may be, once the viewers have seen it the punch is gone and Benny's got to look around for another funny prop. You've got to have so much more material to sustain a regular television program—particularly one that depends on situation comedy—that, at the moment, it seems like an almost impossible task. Impossible because there just aren't that many good people around. Benny can do it if anybody can, but he can't do it alone. He'll have to surround himself with equally talented people, people who have had the kind of background necessary to good television performance, and that's where the rub comes in. Where is he going to find them? Where are you going to find the performers and where are you going to find the writers? A fellow, no matter how big he is, is only as good as his material. While we're looking for talent, let's not limit our search to performers. Let's dig up some writers. We really need them, lots of them. Remember, a single television program uses up more jokes and gags in a single half hour than a vaudeville turn of years ago used up in a booked-up route.

"But getting back to the fellows and girls who think they have ability. What they *must* realize is that practically every reigning star in today's so-called Glamour Heaven came from the ranks of the bit player. There's a spot of luck to most "discoveries," sure there is, and besides, it takes brains to recognize and take advantage of an opportunity when it presents itself. But more important than either of those, they must go into the thing in the proper frame of mind. So many young people that I talk to during our "Talent Scouts" auditions think they are wasting time by doing small things, playing bit parts. Nothing could be further from the truth. The thing to do is make *everything* you do a big thing—treat it as if it is a starring role. If you do that, I don't care whether you're in a local group, on a small radio or TV station or in some obscure night spot, if you've got stardust in your makeup, the scouts will spot it from a mile away. There's nothing wrong with starting small, Jay. I can't emphasize that enough.

"There's another thing," he continued, "and this goes for kids who want to enter any branch of show business—television, stage, screen or the radio . . . tell 'em to go out and learn about life. Study people. Know about the different types of characters they may be called upon to portray one of these days.

"I'm not talking about the no-talent kids, now, I'm talking about the youngsters who are dead serious about the profession and about making something of themselves. So many of them labor under the mistaken impression that the first

thing to do is join a bunch of other kids who think they want to be actors and form a so-called actors' clique. None of them is dry behind the ears yet, still they sit around the counter at the corner drug store or local ice cream hangout and, using their own very limited knowledge and experience as authority (*a school play, maybe, or a couple of local station radio broadcasts*), they tear every performer and every performance they've seen to pieces. That, they think, is the way to learn about show business. Really!! They're taking the quickest path to oblivion. And taking it before they even get started in the other direction.

"Here's a little tip. Most of all, and as I said before, they should learn about people, their habits and their ways. How? It's simple. By taking the fifteen cents they'd spend for that drug store coke or lime rickey and spending it in a place like the Automat. They can watch people there, see how different kinds of people react to a situation, learn about life and its habits first hand—in other words, store away invaluable knowledge.

"Believe me, the time to make that study is when you're starting out. If you're one of those very lucky ones who achieves stardom, you'll never be able to go out and observe people so casually again. The public won't let you, especially if you're in television. Years ago, before television, I used to be just a radio voice. Clothed in anonymity, I could go about my business peacefully, any place I pleased, without much of a stir. Then along came television to project my puss all over the place and now, doggone it, I can't even go around the corner for a pack of Chesterfields without running into fans and a million questions: 'Hey, Godfrey, how's that farm—that new plane—that was some crack you made—'

"Now, don't get me wrong, I really love people.

"Before I leave you, here's a little something you might finish off with," he offered just as if he were writing the story himself. "And this goes, whether you're out to be an actress, an executive, or just an average Joe Citizen. To me, it's not only the secret of show business, it's the secret of life. Humility, I mean. Ever since I was fourteen years old, I've been kicking around the world. At one time or another I've been a waiter, a bus boy, a cab driver and, oh gosh, just about everything you can think of, and I wouldn't have missed a minute of it. It gave me a chance to get to know the other fellow's problems—a chance to learn about folks in all walks of life. It's when people know that you're aware of *their* problems and that you are interested in *them* a little bit that they begin to like you. Gosh, we're all equal and we're all making a living the best way we know how, so why look down on one another? Seems like a typical American these days is one who is extremely conscious of his own rights and fights like the devil for them, but who is completely oblivious to everybody else's.

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## How Elizabeth's Heart Was Won

Continued from page 22



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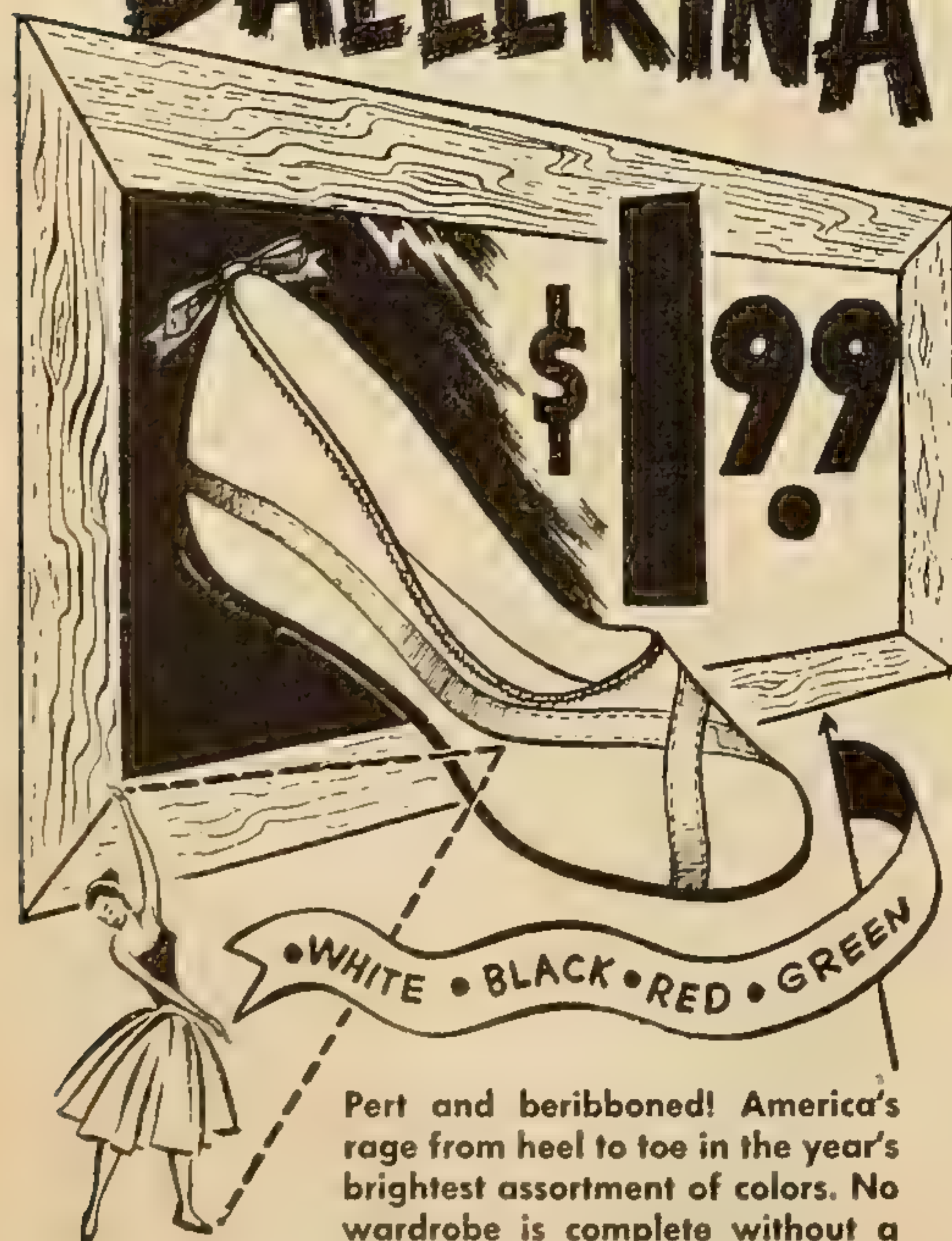
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her, she was going to keep her interest a secret from everyone. Even when she became engaged, she was not going to let anyone know until a proper tea was given.

That's what she vowed.

In October, 1949, Elizabeth was working at Paramount in a remake of Theodore Dreiser's masterful novel, "An American Tragedy." One noon Pete Freeman, the son of Y. Frank Freeman (Paramount's head man) invited Elizabeth to have luncheon with him at Lucey's Restaurant.

When Pete Freeman extended his invitation, he added, "Will it be all right if we are joined by a friend of mine? He's a nice person who always adds something to any group."

Elizabeth said it would be fine. She could only take an hour, so it would be nice for Pete to have someone left at table when she had to fly at one o'clock. Lucey's is one of the places in which there is a strong inclination to relax until two or two-thirty.

That night Elizabeth's mother wanted to know what had happened that day. Anything new, different, exciting?

She said the picture was going along fine. Then she added without emphasis, "I had luncheon with Pete Freeman and one of his friends, a boy named Nick Hilton."

"That must be the son of Conrad Hilton, the hotel owner," ventured Mrs. Taylor. "Someone was saying the other day that he's a graduate of New Mexico Military Institute at Roswell. And I think he attended Loyola. What sort of person is he?"

Elizabeth gave the matter brief consideration. "He's tall—about six feet. He has dark brown curly hair, and brown eyes . . . and . . . his eyes have candles in them."

It was not love at first sight, but something more permanent than romantic love: it was comradeship at first sight. He had said that he was going horseback riding on Sunday, and had admitted—to Elizabeth's question—that riding was his favorite sport, next to golf.

And when time had come to order dessert, Elizabeth had said, "Anything chocolate. I'm wild about chocolate," and he had added, "Me, too."

On Saturday, he telephoned to ask Elizabeth if she would like to go with him to a dinner party that night. It was being given by his brother, Baron Hilton, and Baron's wife, Marilyn, who were visiting in Los Angeles from Chicago. Elizabeth accepted.

In the weeks that followed they went riding together and Elizabeth transferred her horse from his boarding place to the stable where Nick kept his own horse. More convenient.

Nick took Elizabeth to a premiere. When he arrived, she remarked upon how nice he looked; she had never seen him in dinner clothes before. He looked himself over and allowed as how he should have worn sunglasses and bathing trunks be-

cause he was about to be suntanned by the popping of flash bulbs. Because, he explained with a straight face, he was taking out a big, fat movie star that night, and there was likely to be quite a bit of fuss made.

Liz took the kidding. "Wait until I walk around the golf course with you and you flub a shot. Just wait. I'll have a few things to say then."

The Taylors wanted to get away from Hollywood over the Christmas holidays, so they took a huge mountain lodge at Big Bear. Marilyn, Baron, and Nick Hilton were invited to be house guests.

You should know something about Big Bear in order to understand the holiday of Liz and Nick. Big Bear is a resort built around a lake, and it lies at an altitude of slightly over a mile. The air is like melted crystal, and the snow-dusted pines rise high enough to brush the face of the moon. A group of happy people can ski or skate, hike through the woods or go tobogganning. In the village there is square-dancing, bowling, and the fun of prowling through small shops.

On January 2, the day on which the Rose Bowl game was played in 1950, Liz had a date with Jerome Courtland to see the battle between California and Ohio. They started early, knowing that the traffic would be heavy, and had made excellent time to the outskirts of Pasadena when Liz clapped her hand to her mouth to suppress a shriek of dismay. She had forgotten the tickets.

Somehow Jerry maneuvered out of the lane of traffic in which he was grooved (and only a driver who has tried to change his mind on the way to Pasadena on New Year's Day can imagine what driving skill and 22 carat luck that requires) and circled around side streets until he found an open drug store. Liz telephoned her father, who started out from Beverly Hills with the tickets. He was met by two very grateful and embarrassed youngsters in time for them to see three quarters of the game. They missed kickoff and the first quarter.

"The only excuse I can think of is that I was thinking of something else," murmured Liz in a statement fraught with importance.

A few days later, Nick brought a record for Liz. It was "Some Enchanted Evening" from the score of "South Pacific" and it marked the beginning of the biggest secret Liz had ever kept. She and Nick had double dates with Jane Powell and Geary Steffen, yet she didn't breathe a word of it to Jane. Liz and Ann Westmore, Liz's very best friend, indulged in long afternoons of "girl talk," but Liz held her tongue. She was already planning that Ann—as maid of honor—would wear a Juliet cap of freezias, would carry freezias and daffodils, and would wear a slim green satin sheath dress over which would froth many layers of nylon tulle, but Liz didn't breathe a word. This was a secret she intended to keep until the announcement party was given in March or perhaps not until April. The date for



the wedding had already been set for May 6, at five in the afternoon, in the Beverly Hills Church of the Good Shepherd.

However, there was one person in on the secret who was so excited that he couldn't keep things quiet. He wanted to shout it from the housetops; he wanted the world to know that Elizabeth Taylor was going to become Mrs. Conrad Nicholson Hilton. That person was the father-in-law, to-be, Conrad Hilton, Sr.

When a New York columnist asked him whether his son, Nick, and Liz were serious (*a routine question asked by every columnist about every young couple*), Mr. Hilton said absolutely it was serious—they were to be married May 6.

Back in California, the Taylor telephone began to ring. It hasn't stopped since. Liz was relieved. Abruptly, she could talk about the plans she and Nick had made to spend a three-month honeymoon in Europe. She could talk about the things Nick had seen during his seven-month trip to the Continent last year, the places where he wanted to take her, the romantic spots they would visit.

Now she could explain why she had started to buy clothing as if she were going into competition with Saks Fifth Avenue. Her first purchase had been a royal blue suit with lingerie touches of white, because Nick's favorite color is royal blue.

Liz wore a new dress of the same blue when she stood in the receiving line at the formal announcement party which Mr. and Mrs. Taylor gave for Liz. When Nick arrived, late in the afternoon, he said simply, "My favorite girl in my favorite color—nice combination."

"You have candles in your eyes," said Liz.

They agreed on an innovation: the friends who wanted to give parties for Nick and Liz, decided to give evening parties only so that the boys could be in on the festivities. These affairs were so successful (*the groom himself received gifts as well as the bride*) that the Hollywood youngtimers plan to make the custom standard.

During the last week in April, Liz threatened to give up entirely. Even though she had always dreamed of a big wedding, the excitement began to pyramid until the bursting point was in sight. "I'm going to have the giggles," she protested. "Whenever I get too tired, I laugh. I can't help myself. I try to be solemn, but I just have to hold my sides and howl. I'm going to laugh at my own wedding—I know it."

But she didn't.

She came down the aisle as sweetly solemn a bride as ever approached the altar. Her white satin gown, designed by Helen Rose of MGM, was lovely beyond description. Only pictures can do justice to it. For "something old" she wore a pair of white satin slippers in which she had danced many a happy mile with Nick. (*She also wore stockings as a concession to the solemnity to the occasion, although she loathes them and never wears them unless the demands of etiquette cannot be otherwise met.*) For "something new" she wore her bridal ensemble; for "something borrowed" she carried a rose point lace handkerchief which her father had given her mother shortly before their marriage; and for "something blue," she wore the traditional satin garter.

So this story ends, as all good love stories do, with "they lived happily ever after."

## Why I've Fallen In Love Only Once

Continued from page 36

she doesn't have as much fun. I didn't. But still, it's a good idea. I know now that Mother was right. For if the One Man stands the test of comparison with other young men, it makes the girl so much more sure. And that's especially important if the girl is young.

Sister Mary Miles used to point out that although there surely is that One Man intended for every girl, some girls don't wait long enough to find the one intended for them.

"You must exercise judgment. You must be analytical in trying to recognize the right one," she told us. "We don't believe in divorce and remarriage, so you must be careful or there can be mistakes. If you marry too impetuously, without using good judgment, it's possible that you might choose unwisely and regret it later."

I truly think it is a great, great shame that more girls today do not enter marriage with the idea that it will be a bond for life, a "forever marriage," instead of thinking, "If it doesn't work I can get a divorce." I say this not merely from the standpoint of my religious belief, but because, if girls really believed in one

love, one marriage, they would be more selective, less impetuous, more *certain* before they marry and then later divorce. I say it because divorce is a bitter, heart-breaking thing.

Of course I've known of a few sudden, romantic, impetuous marriages which have stood the long-time test, but in most successful cases the man and woman involved have been mature; certainly *mentally* and *emotionally* mature, if not in actual years. They knew what they wanted in marriage, knew the type of marriage partner which would make the bond enduring.

I'm afraid that most very young couples who get the "love in bloom" romantic urge and decide on a *sudden* marriage have not given enough thought to the serious side of marriage, to the adjustments which must be made, to financial problems which will arise, to each other's personality facets which might prove difficult and which are never apparent during courtship when the boy and girl are on best behavior, look their best, are trying to please and impress each other.

That is why I agree with Sister Mary Miles and Mother on the importance of

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being selective, of having dates at a reasonable age, of knowing boys by comparison; of later having dates with other young men for a basis of comparison, despite having found the man you believe to be the One Man, even if, like me, you don't enjoy them.

How well I remember the high school crushes I had. They were always on the boys all the other girls liked! That's only natural, I've since discovered. The good looking boys, the ones with a car and spending money, the fine dancers and the athletic heroes have a glamour which quite understandably attracts girls. There's nothing in the world wrong with that, but the boys who are overlooked,

the more quiet, less flashily attractive ones probably are the ones who might make better husbands, eventually.

I don't deny that there have been many happy marriages which grew out of high school crushes, but I think they are the exception rather than the rule.

If a girl tries she can get a good preparation for subsequent real love from these school day crushes. If she is honest she will, after a while, find in the boy she has "adored" some personality facets which she can't reconcile with her own personality. She will recognize differences of standards and interests which could preclude building anything lasting—however attractive the boy might have seemed.

*Basic compatibility, basic interests, basic standards are the important factors.*

I don't mean that a couple need be exactly alike in everything. If they are too, too much alike they don't find anything new or inspiring in each other.

Common interests may seem utterly lacking at first, but if personalities are harmonious and the marriage partnership is based on true love, a love that makes them want to share, who can teach each other better than man and wife?

When I'm asked how Paul proposed I can't answer directly—which may sound absurd, but it's true. After we had been dating steadily for a few months we both just naturally started talking about "our house" and "our children." Neither of us seemed to beat the other to the realization that "this is it." We both knew.

Nor did Paul suddenly "pop the question."

We went steadily for two years, interrupted only briefly by the time I had those "other dates" at Mother's request. Paul and I had known each other two years before we started our serious dates, so you see it wasn't quite the spontaneous combustion, madcap type of marriage some people thought. We just didn't allow our courtship to be publicized!

And now we have the home we both had envisioned, high on a hill overlooking Los Angeles.

And there are the children. I mention them last because they are the climax, the peak of our happiness—and if I'd mentioned them earlier I could too easily have devoted too much space to them. There is Paul Junior who is three, looks just like his handsome father and is already the rough-and-tumble athletic type; and Michael Anthony, a year old last January, who has lighter coloring but daily grows to look more like his brother.

Not long ago Paul and I were asked, "When did you really settle down and realize the honeymoon was over?" The answer to that is, "We haven't." Actually, I think we were more sedate, more serious the first year and a half we were married. Now, if possible, we have even more fun. The children haven't seemed to add problems—just joy and happiness.

I've been very, very lucky—as I said way back on page one. Fate even gave Paul and me three chances, for we met three different times, separated by several months. I was only twenty when we were married on that last day of the year 1945, but as the mass was said, as we took our vows in our little parish church, I knew that this was my one love.

I shall always be grateful to Sister Mary Miles for telling me to pray for it.

## "I Do Want To Marry Again"

Continued from page 31

seven and Debbie's mother herself is back at midnight to attend to Debbie's needs.

"Because Debbie's the most important thing in my life!" Joan's eyes were serious as she watched the little girl going sturdily about the room on her own small, happy business.

"It's unbelievable how important she is. And there must be no breath of scandal or whisper of gossip about Debbie's mother! That mother's name is never going to be bandied about and cheapened—or mentioned in gossip columns as a nightclub habitue!"

Joan's recently done "Bed Of Roses" for RKO and is deep in the reading of the dozens of scripts submitted for her approval. She manages all outside pictures herself.

"Even though it does take a great deal of time and thought, I'd much rather do it that way," she explained. "For instance, I've spent every spare moment I can find since 'Bed Of Roses' finished reading scripts—and there'll be a direc-



tor here in an hour to talk business. Possibly he'll do my next picture, so I'll have to use my best judgment.

"But, at least, if the decision is wrong, it'll be my own fault—and, contrariwise, if everything is fine, I'll have the satisfaction of knowing I did it myself."

Joan, too, handles all her own personal and household finances now and, though she used to employ a secretary, she types all business letters and does her own bookkeeping.

As a definite part of her plan for the future, Joan wants to make a picture in England every Summer. The one for this year will be "Bridal Night," with Richard Todd playing the lead opposite her.

"I'm going to take Debbie with me—that is, if the Court will allow it when the final divorce arrangements are made. That's a big question in my future plans," she said a little dubiously. "But I do want Debbie to travel and to know the world. Debbie's mother knows what it's all about and I want Debbie to know, too."

Though the Doziers made extensive enlargement of the small house they'd originally bought, they felt that the baby's coming called for more space. So, without architect or decorator, seven more rooms were added.

"We simply moved all the furniture out of these rooms and stored it in the basement. I let the servants go—because how could they keep a tidy house with all that mess and confusion? I'd drawn all the plans to scale and had designed the furniture for the new rooms. So I set up business on a kitchen table right in the middle of the lanai where I could keep an eye on every nail and bolt and board that was put in.

"And the day before Debbie was born, I washed and put away more than five hundred dishes in the new kitchen cupboards!" Joan laughed. "You see, the staff of servants who were coming in as soon as I went to the hospital wouldn't have known where things went, so I had to do it myself.

Joan was quite ill after Debbie came, suffering a return of the malady that has bothered her since childhood. Doctors haven't been sure if it was neuritis, bursitis or an allergy, so they gave her tests and treatments for all three and for as many more things as they could think of.

"This time, though, it was put right up to me," she said. "They'd covered everything—except one. And that was me. I could be doing it to myself! With worries and fears—all kinds of fears. Would my picture be a success? Would this go right or that go wrong? Who, for instance, would take care of me when I'm sixty?"

"So I just stopped worrying! Now, the moment such a thought crosses my mind, I erase it. Instantly I think of something else, something constructive, something building and pleasing. And I haven't had an attack of the illness since!"

When Joan came home from Italy after making part of "September Affair" there for Paramount last year, she was heartbroken to discover that Debbie didn't know her. The baby's cry of "Mama, Mama!" to the nurse upset Joan so that she let the woman go as soon as she

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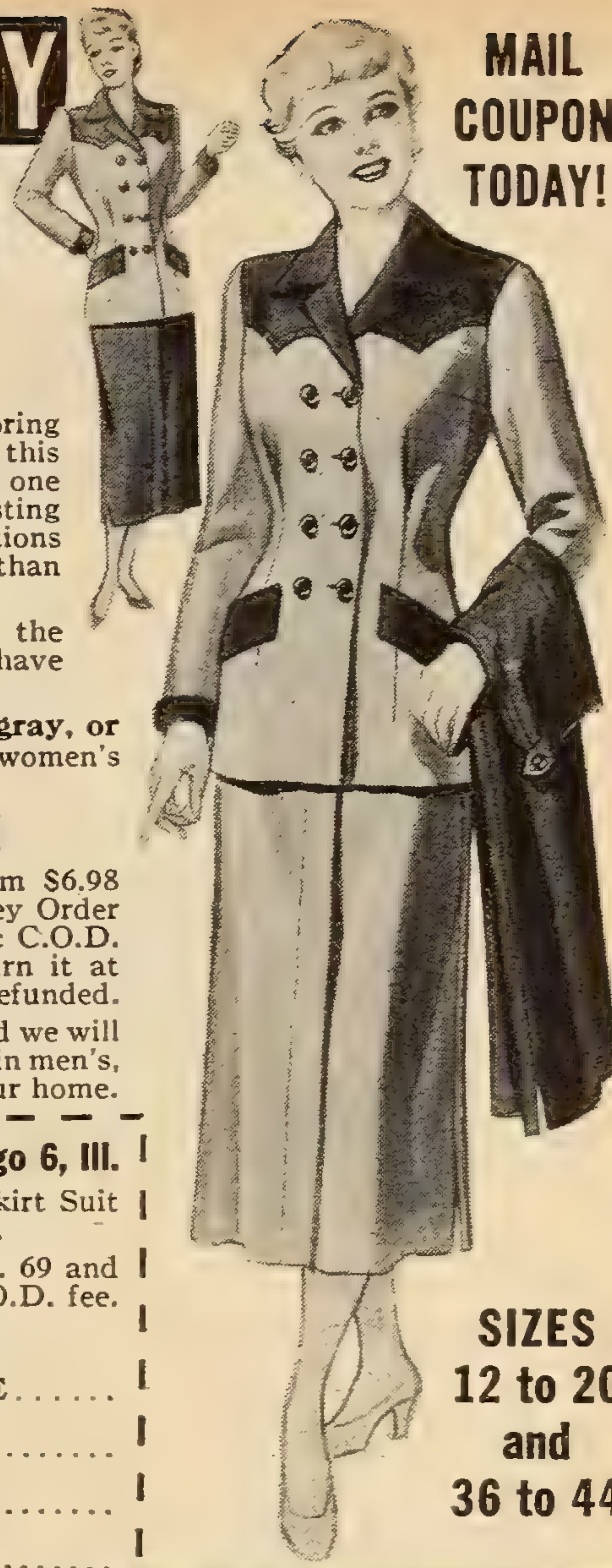
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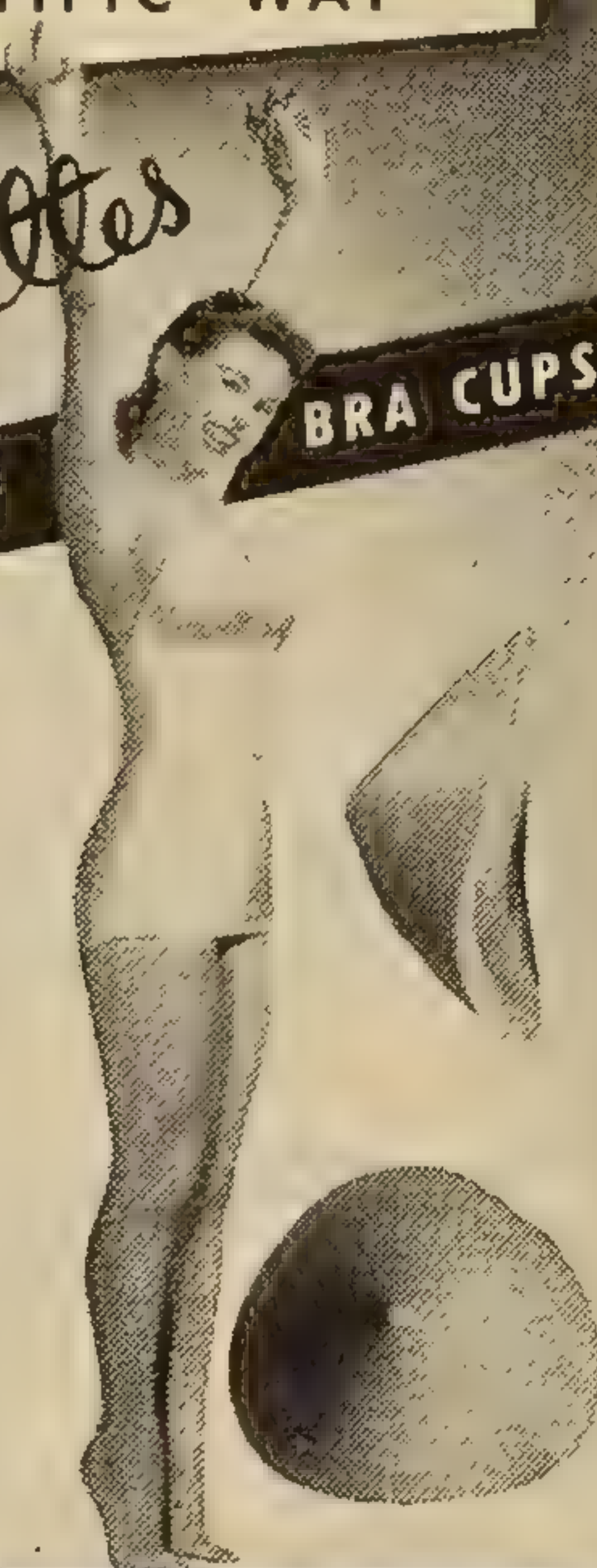
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could. Now, with the help of a gentle-faced Swedish girl, she takes care of Debbie herself.

"I ride horseback around the hills here for exercise and, unless I'm working, spend the rest of the time with Debbie.

"But her clinging to me so closely brings up another problem. For instance, she cries and worries when I'm away all day working at the studio—and that shouldn't be.

"I can't possibly be with her all the time. She *must* have companions her own age! Why, when Gene Tierney brought her little Tina over—Debbie and she are only a week apart—neither one knew how to play with the other! Both little girls just hung on to their Mummies and stared at each other.

"And that's the great reason I want to marry again!" Joan leaned forward and spoke with emphasis. "I want to provide brothers and sisters—four, five, six of them—for Debbie so that she won't grow up in the loneliness of being an only child. And if the right man doesn't come along to be the father of these children, I'm thinking very seriously of adopting them!"

I talked with Joan soon after her divorce from Brian Aherne—at a time when she was living alone and liking it. Aherne, some years older than Joan, moved in a staid, British social set, cast in a mold of rigid formality. Released from this, Joan emerged the fairy princess, the gay and mondaine lady who seemingly tripped through a garden life on gold-sandalled feet.

Later I talked with her in the early halcyon days of her marriage to Bill Dozier. And later again—and they were still happy days. This was the complete marriage; they were united in love, in companionship, in understanding—and in business. Through the formation of Rampart Productions, whose pictures Bill produced with Joan as star, their life together was a complete welding of personalities. They read scripts, they talked scripts, they dreamed scripts.

"But I want more than that in mar-

riage!" Joan's protest burst out indignantly. "I'm living alone now and I'll admit freely and frankly that I don't like it! But I want more than just business and boredom. I want a man and I'll make no secret of it. But I want no man's foot in the door and I want no obligations to anybody. I want freedom, too!"

It's a complicated prescription to fill, but many fine men seem anxious to be the doctor. The most recent and spectacular is a prominent industrialist who met her just before taking off on a trip to oversee his interests at the other side of the world. In the few days he was in town he showered her with flowers and demands for dates before departing in the bemused state of a heart sore swain.

"He's really very nice," Joan admitted demurely. Then she giggled. "That would be a fine arrangement, wouldn't it? He'd be gone eight months of the year and I could fly over to Singapore or London or Paris or Lower Patagonia to join him for a holiday!"

Even Joan's talent for amateur palmistry doesn't reveal the type of man she will marry. She remarks that the deeply traced headline in Debbie's little hand is "just like Franklin Roosevelt's" and adds that her own line of achievement appeared suddenly, has become startlingly more positive from the moment she decided on a career as actress.

So that may be the true road from which she will never swerve. Almost certainly the man she marries will be of and in the picture business. "But *not* an actor!" she adds hastily without enlarging on the subject. However, the man in her future may possibly be a director, producer, executive.

Obviously the great flat dish of gardenias mixing their heady fragrance with the tang of the snapping wood fire—and the others in a big twin dish on a table in her bedroom—told plainly of devoted attention from someone.

That someone's name is Joan's smiling secret, but he must find her ever the lovely figure of romance who lives alone and doesn't like it.

## Tricks That Don't Fool Men!

Continued from page 41

along so well," she hints, "there could be more—much more between us. There seems to be a great physical attraction. Do you feel that way?" Then she expresses fear of surrender. Then she seems to melt into your arms. You feel the premonition of conquering. This night is to be yours. At the last moment, and at the peak of the excitement, she turns on you scornfully. "After all, did you think I was that kind of a girl?" Or she starts to cry and you feel like a heel, and assure her that you had no dishonorable intentions. That you know she is the loveliest girl you have ever met. To reassure her, you build it up, until you yourself believe the words you never intended saying to her.

Then there is the social teaser, who hangs onto your hand. "Yes, darlings" fall from her lips and she bats her eyes

with a soulful look, and all of the time she is looking in every direction to turn her smile on everyone else, too. As a hostess, she is justified when she leaves you for another guest. But too often, she's just the girl who uses you to meet another guy. It seems she knew a guy who was going to be at this party and you end up, not as an escort, but as the middleman in the transaction.

The Late Ones—who are purposely late—hope to pique your interest. It's like holding up the dessert. By the time she arrives, you're so wretched that you're glad to see her, because you thought she wasn't coming at all. Or, she says, "Darling, I didn't mean to be so late. I know how furious you are with me. I don't deserve you and so forth," until she seems so miserable, you now feel like a big brute and you go overboard trying to



make it up to her for her being late.

Then there are the Sad Susies who tell you monstrous and endless hard luck stories. Finally you begin to sympathize, unwittingly. As far as you're concerned, you're just being nice. This goes on and on, with her saying "Poor little me—so alone—you're only feeling sorry for me." You protest that it isn't just pity. You like, you admire her. And if she urges you enough—and she does—you admit you a little bit more than like her, just to make her happy. Then you're trapped.

Women are the cleverest salesmen in the world. There's a secret about closing a sale. Get someone to argue about a point—maneuver the conversation into an issue—and the prospects will sell themselves.

There's the Petty Gold Digger, who always asks for financing to the powder room. "A couple of quarters will do."

Or the one who invites you over for a home-cooked dinner. You arrive to find she has been detained and "Will you please go to the corner store with me for the groceries?" You wind up buying \$15 worth of food—if not her supplies for the month.

Then there's the Big Time Gold Digger—the girl who goes out with you on a cold night wearing a thin little coat. She is freezing. She cuddles protectively close to you for warmth. You ask her, "You're cold. Haven't you a warm coat?" She seems embarrassed. You feel like a heel for mentioning it. She is trembling with cold. You take off your topcoat. She says, "No." The next date, again, she has no warm coat. Being concerned over her health you insist that she must have a coat. The next day you are right off to the first store to keep her from getting a virus. Of course, she quite innocently leads you to the first fur coat store, and you are likely stuck with a mink. Not her first—but perhaps her first that season.

Then there's the girl who gathers diamond bracelets. I always wondered how a girl maneuvered those little gems, since so many girls claim a diamond is their best friend. One night in New York, Paramount Studios called and asked if I'd like to escort Marlene Dietrich to a premiere. Was I delighted? No comment is necessary. Marlene is one of the most fascinating and honest women I have ever met. After the premiere, where I found myself the envy of every man in the place, what with this gorgeous creature on my arm, we went to a supper club. Marlene swept me over to meet several important people, but she gave me all of her attention. Made me feel like the most important man in the world—for that one evening. Whether that was a trick, or I was the most important man that evening, I was too happy enjoying myself to bother to find out. After supper a very famous glamour girl passed our table, wearing a fortune in jewels. I remarked, "How does a girl collect so many diamond bracelets?" Marlene smiled, "It's all in a little trick she employs. She has told me how she does it." It was this way:

The first date she simply is out of this world. You have such a wonderful eve-



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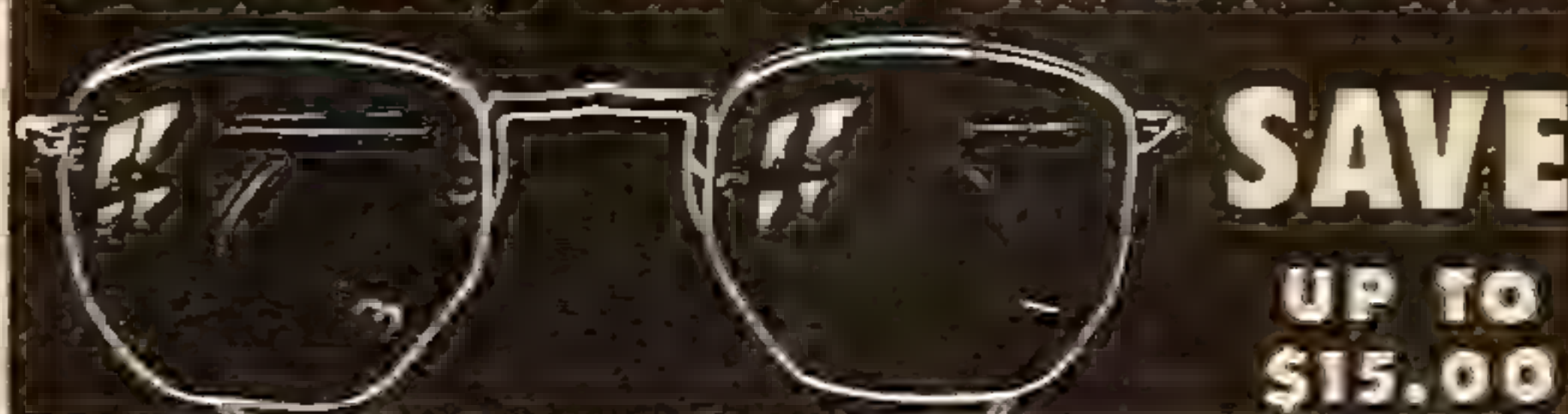


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ning that you're sure no one's like her. The next night she seems sleepy and asks to go home early. She is still adorable and you are completely intrigued. But she is just out of reach. She really has a little headache. You must excuse her. You wonder what you've done, and how you can get back into her good graces. You remember, one evening when you were out, she openly admired another woman's diamond bracelet. But she wasn't obvious about it, and you never gave it another thought. Then you call and you can't get a date with her. She is dying to see you, too, but something has come up. Finally you do get together, and she tells you she is the kind of girl who loves expensive things. "You understand, you are just my type, you're wonderful, but I'm all alone and I have to look out for myself. We really hadn't better see each other any more." When you call her, she is evasive. By this time you are searching your mind like mad, trying to think what to do to please her, to bring back that wonderful first evening. Then you remember that she said she liked diamond bracelets. You send her one. She returns it immediately. Then she calls. "What have I done?" you ask. "We won't talk about it now," she says. She teases on the telephone. It seems the only time you can see her on the morrow is when she's going shopping. You go along and of course you wind up right in front of Cartier's window. The bracelet you buy is ten times more than the first. Soon you have such an investment in diamonds in her that you stick. You can't afford to let go of your investment.

Then there's the Losing Lucy, who always leaves her compact or her gloves in your car, or her lipstick in your pocket, so she can call you and it will bring about another date.

There's Designing Dolores, who asks you to a little party at her apartment. You arrive to find everyone had to cancel the party and it's just a party for two. The pitfalls there are obvious.

working, she could kite off to the beach, hike, or shop and lunch at the Farmers' Market with some of the fellows she'd met, actors or business men connected with the industry.

Vera has very definite ideas about dating. She likes fellows who are fun to be with in the daytime as well as in the evening; she likes someone who is fun to swim with and dance with but who is just as good talking before a big fire. "After all," she says, "you can't rumba your way through life! Some of my masculine friends represent one sort of interest, others represent different qualities that I esteem too. Whenever I find a man who embodies all the aspects of living I value most, there won't be any other escorts."

Vera's idea of a happy day is like the one she and Roc Hudson spent at Ojai. They found they didn't have Saturday

Then there's Personal Phyllis, who takes everything personally. You apologize to make up, and seem forever trying to get back into her good graces.

The most aggravating is Catty Catherine, who talks about someone else in a derogatory way. You become silent. You are so appalled at her clawing that you are aware of being embarrassingly silent. The girl gets you to talk, so you talk about someone to make her appear better. Then she turns on you. She then goes on to say how you talk about people!

The most exasperating are the Scene Makers, who turn on tears or temper. A man will do anything to avoid a scene. She wins her point merely because you don't want to be embarrassed.

A woman's like the little poem called "The Secret Of Closing Sales:"

*"He asked if she ever could love him  
She answered him, No, on the spot.  
He asked if she ever could love him,  
She assured him again she could not.*

*He asked if she ever could love him,  
She laughed til his blushes he hid.  
He asked if she ever could love him.  
By Gosh, she admitted that she did. . ."*

Femininity expresses itself very young. The other night Lionel Atwell's small son, Tony, was visiting at our house. My little three-year-old blonde daughter, Lynn, said to him, "You hadn't better sit there. Git up." He did, and she quickly motioned for him to sit by her.

I am reminded of the little boy who asked the little girl, "Kiss me." She said, "Oh, no," and threw her arms around him, saying, No, No, No, pulling closer all the time. The little boy was without guile. The little girl was already operating her femininity by instinct, which an adult man later determines is trickery.

It's like the old song: "The gal I left behind me has been ahead of me all the time."

## It's Always A Picnic!

Continued from page 43

calls, jumped in his car and headed north, past Ventura, into the mountains. Roc is the six-foot-three-incher who scored in "Fighter Squadron," "Undertow" and "Shoplifter." He loves the outdoors and is a good athlete. They stopped on the way to Ojai for orange juice and for buttermilk. They drove through fruit orchards in bloom and came out finally into the rolling fertile valley. They left the car then, hiked through the woods, practised shooting (*Vera confined her aim to tin cans, fared pretty well for a beginner*), then found a meadow with a great oak under which to spread their lunch. They ate sandwiches and fried chicken which Vera had packed at home, and the coffee she had poured scalding hot into the thermos. Then they drove to a friend's ranch where they rode horseback all afternoon. That evening they went to the Ojai Country Club for dinner and



to 'dance.' Vera usually keeps a small suitcase in the car for all-day excursions. When it was time for dinner, she slipped out of her dungarees into a wide skirt, hung a gold necklace over her turtle neck sweater, changed moccasins for high-heeled pumps and was ready. Later, driving home, they saw the moon swim out over the hills, flooding the whole sky. That was a day!

"In New York," she says, "we never could get out of town for anything except perhaps a quick run to Long Island. But out here, mother and I may start out for church and not be back for three weeks—we acquire a lot of tooth brushes that way—and you don't have to drive hundreds and hundreds of miles to reach a different climate; you can zip up to Arrowhead and the snow or down to the desert. And life is so varied."

One of the factors of the "wonderful time" is the work itself, and Vera has little patience with Hollywood youngsters who pretend sophistication or ennui. She loves the business. "I even love getting up at 5:30 in the morning. I drive to the studio feeling the world is mine. And as for getting lost, everyone has been looking after me ever since I first came. Mr. Goldwyn let me store all my furniture and things on the Goldwyn lot until I found a place to live, people have been so hospitable, and there's such an air of informality. The other evening, for example, dance director Hermes Pan took a group of us home to his house for dinner. One of the boys cooked Spanish chicken and we had a gay, care-free time talking, running off old Fred Astaire pictures, watching his old Bojangles routine. I've never had to fight for my rights, either, in this business. People like Fred Astaire, Gene Kelly, and producer Arthur Freed look after you, and I like that; it gives you complete freedom to concentrate on the job in hand."

But there are glamour evenings too—premieres such as "Battleground," to which she was escorted by A. C. Lyles, publicist at Paramount, the Masked Ball at the Beverly Hills Hotel, to which she went with Henry Wilson of the Feldman Agency, her dress a lovely thing of blue satin with a bodice of imported French eyelet. Others of her escorts include Johnny McKee and Bill Reynolds from Fox. She's interested in the business end of pictures too, finds it stimulating to get that point of view, and particularly likes the personal appearance junkets when she has a chance to talk with exhibitors.

"I enjoy the travelling, meeting my own kind of people when I visited Milwaukee, having a chance to see my relatives in Wadena, Minnesota, where my uncle took me for an old-fashioned buggy ride. My grandmother had never seen a movie until I was in them. Now she and my uncle and aunt finish up their chores at the dairy farm and go in to the Cozy Theatre to see what I'm up to. They were slightly alarmed over "Slaughter On Tenth Avenue" (from "Words And Music") and were greatly relieved to see me looking like myself when I was there. The children, my cousins and their friends, take me ice skating and, last

time, they wrote my name in the snow.

"Yes, it's a full life. There is that sense of contact with the outside world, there are the tremendous opportunities for working in a medium that offers far more scope for imaginative dancing than the stage does, there are the great dancing partners I've had and the fine dance directors and the promise of many exciting pictures coming up. I'd always wanted to live where it was year-around Spring, and California is as close to that as I can imagine. It's always a picnic, for you eat out of doors and the minute you have free time you take to the open road with a lunch basket. Then there are such spontaneous, fun things, like the night Roc and I went as gold Oscars to the Photographers' Ball. You don't know how much time we spent on that! The studio mixed up the paint with a pound and a half of gold dust, and they put on our faces. That took a half hour. But the rest of us, we painted ourselves. That took two-and-a-half-hours. It wasn't really fair because Roc just had to paint me and I had to paint six feet, three inches of him. I was afraid I'd use up all the paint and get caught with a white leg myself!

"You should have seen the man in the paint store when we went in to buy brushes for the job. Our faces were already gold but we walked in as if that were quite natural, asked for a gallon of alcohol and the brushes. He asked whether we wanted brushes for painting woodwork, for the outside of the house or for furniture. His face, when we said we wanted to paint ourselves! I'm sure he thought we were mad, and I wanted to tell him, 'Mister—not mad, just having a wonderful time!'"

## Learn To Count To Three

Continued from page 47

was suddenly the absolute dreamboat of her class, and the boys, above everyone else, thought she was utterly fascinating. They said she was 'mysterious'—at the age of fifteen!

"I couldn't understand it. And, finally, I buttonholed her mother one day and she told me the story.

"It seemed that her daughter's main failing had been that she talked too much, chattered all the time. She let fly with her positive, adolescent opinions of people, places and things constantly.

"So the mother, who was a dramatic coach, incidentally, realized her child was in a fair way to becoming most unpopular. She talked to her one day. 'Now, look,' she said, 'You're getting to be a young lady. And I want you to promise me something. I want you to swear that you'll count to five before you answer any question, and to at least three before you volunteer an opinion or make a statement in casual conversation.'

"Well, the girl promised. And she kept her promise. When a boy said, 'Hello!' there would be a short lull, a period of suspense, so to speak, before she uttered her reply. And, believe it or not, *this* was what created her 'mystery!' Too, she

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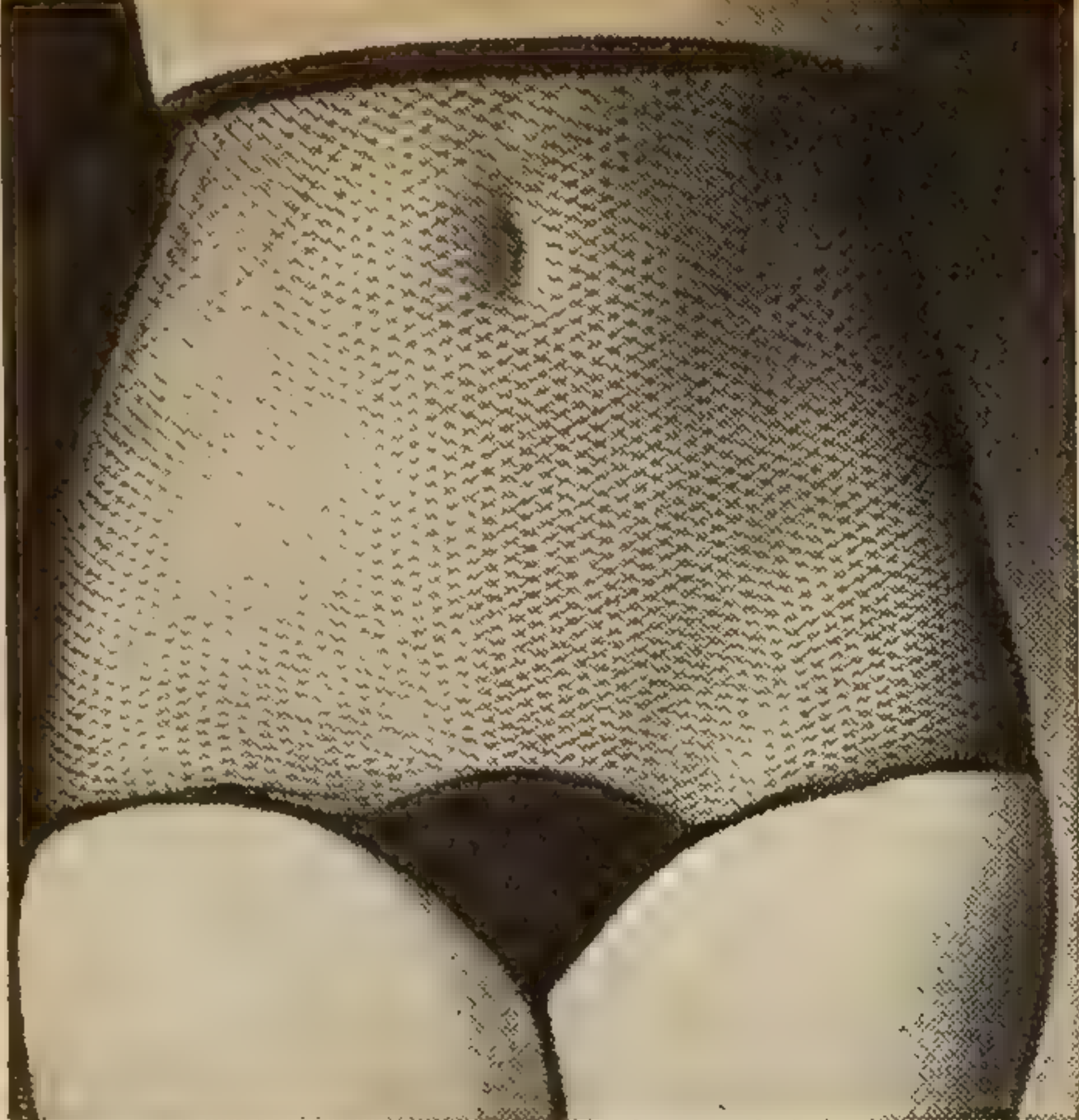
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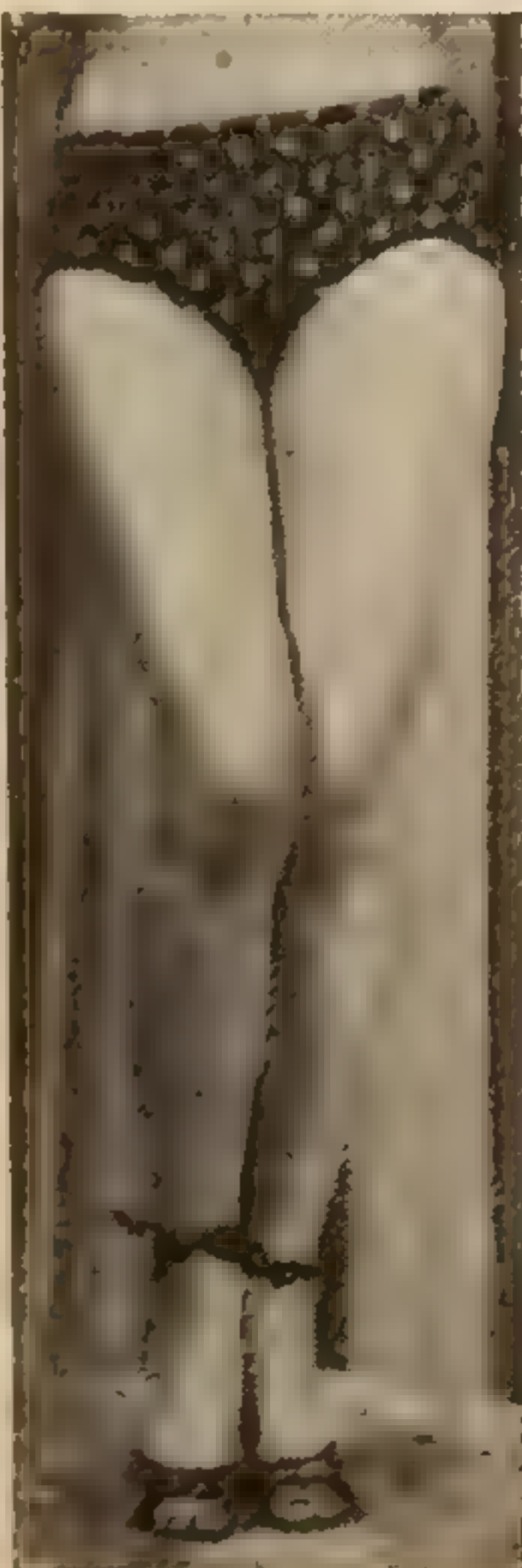
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did her counting before she delivered an opinion. So the boys never knew exactly what she was going to say, nor when she was going to say it. By counting, you see, she gave the impression of deep consideration to their every statement. It was flattering to them, of course. But it also riveted attention on *her*!"

All of us are guilty of the kind of thoughtless speech which puts *us* into the limelight. As Loretta says, "All of us have been in story-telling sessions with several other people, for instance, sessions where we could hardly wait for someone else to get finished before we told *our* tale. We have been in such a hurry, in fact, that we don't give our appreciation, or our laughter—a common courtesy—but charge in the moment the speaker pauses for breath. That is a kind of blurting, of course, and it's invariably deflating, wounding, to that other individual."

This, as I say, is done by everyone. But that doesn't make it any better.

"To say, 'Oh, it's human nature!' doesn't excuse it," Loretta told me positively. "Actually, it's purely and simply bad manners."

"We break out with things, we spew forth words, and ninety per cent of the time we don't even listen to what we are saying, much less mean it. Actually, we don't take the time to say what we *do* mean."

There is, too, as Loretta says, "The kind of blurting where you literally take the wind out of someone's sails."

"That expression, as it was originally used, meant not only that a ship did not move, but that it actually died, withered, that its crew perished, that the sun beating down upon it caused its timbers to shrivel and crack."

"The same thing can happen to a person."

"Time and again, I have seen someone in the full of flight of an idea, putting forth an argument or an exposition of a pet theory, talking with utmost conviction, feeling he is actually accomplishing something—only to have a listener say, in a derogatory tone, 'Oh, you're nuts. No one but an idiot would believe that!' And what happens? The wind does go out of that individual's sails. It is *taken* out, by deliberate cruelty."

Loretta drew her brilliant gown around her knees. She went on, "That, however, is not as bad as the I'm-telling-you-this-for-your-own-good kind of blurting, the it-is-my-duty-to-inform-you sort of truth-spreading. For, in the main, that 'truth' is usually sheer gossip."

"Fundamentally, I think it's better to be kind, to pretend ignorance in such situations, if necessary, than to be right. Charity is the first law. And, even if you do know something about someone which should possibly be brought out into the open, *you* should not be the one to speak. How can you know you are right in speaking, after all?"

"I've heard people say, 'But I wasn't gossiping. I was telling the truth!' And maybe they were—maybe. But they had no right to decide whether or not to talk. They were neither policemen nor judges. It was not up to them to disclose information which might hurt someone,

true or false. They should, instead, have counted to three."

"It is bad enough to tell the truth when you are asked for it," Loretta went on, "but when you are not, it's apt to be sheer murder!"

"I'm thinking of a sad, true story," she said, soberly.

"There is an actress who used to be tops. She was really a famous name in the picture business. And then something happened. What, I don't know. But, suddenly, she was not only down off her perch, but in terrible straits, capable at her job as she was."

"It was then that she heard about a certain part and put in her bid for it. She saw the director and the writers, and everyone said that she was perfect for the role. It was hers."

"It so happened that the producer of the picture was not in his office that day and didn't learn of her selection until the next morning. He agreed that she would be very good, and then he asked, 'Now, how do I go about getting out of *my* contract for this picture?'"

"Everyone was astounded, of course. Why did he want to break his contract?"

"The reason, incredible as it may seem, went back—oh, fourteen or fifteen years. At that time, the producer was just getting started. He was a member of the crew, a 'nobody.' The actress was a star, as I said. And, one day on the set, he made some sort of noise which 'disturbed' her during the rehearsal of a scene. She turned and, without thinking, blurted out the order that he should be fired."

"She had the power. Her word was law. He *was* fired—a few days before his wife had a baby. He did not get work again for six months, and he had a family to support."

"He never forgot that period in his life. Nor the woman who had so thoughtlessly caused it."

"His motive in wanting to get out of his contract was not, strangely enough, revenge. He didn't need revenge. He was on top, in demand. And he knew how much the role meant to the actress at that time. So he merely said that he could not and would not work with her, ever."

"I wish the story had a happy ending. It hasn't. For of course the company wouldn't let him out of his commitment. They cancelled the deal with the actress, instead. Her own thoughtlessness had returned to slap her when she was down."

"I don't want to sound like a tin-horn philosopher," she finished. "But, if we all learned to count to three before we spoke, we'd find ourselves paying more attention to other people's feelings instead of our own. And, if we all learned that, think what a lovely world this might be!"

## A Really Good Bad Girl

Continued from page 45

molls, dipsomaniacs, frontier trollops, toughies of all kinds—most of them earning their living by their wits."

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some blonde relaxing so demurely from a strenuous month of personal appearances in a dramatic playlet was the same individual who enacts so realistically the backstreet women of the movies. You're conscious of an alert, poised intelligence. You feel here is an actress who, given the right Hollywood opportunity, can and will take full advantage of it. She needs, you sense, no cosmetic veneer of manner or mystery to spin enchantment.

Hollywood takes no chances when it wants an actress for the role of a shady, but personable, character. It sends for Claire, commissions her to let her eyes go roving, her speech take on wisecracking huskiness and her hips toss ever so slightly in the breeze. The Feminine Menace roles fit her as neatly as the chic dark green suit she was wearing (fresh from a Hollywood couturier) fitted her figure.

"I never knew any women as bad as those I've played on the screen," she said. "Never have I had the slightest acquaintance with a female dipso—such as I depicted in 'Key Largo.'"

"I've been all kinds of menaces— young, middle-aged, indeterminate-aged, modern, old-fashioned—in big city under-worlds and frontier town resorts. Sometimes, I've had a heart of gold but more often my heart is only a tarnished gilt. The idea is to look hard, look tough, live hard, be dangerous. It all makes for contrast, for drama. It's all grist to the Trevor mill, I suppose. Funny thing, too, so many of my shady ladies were of the corset period of American life that I actually believe I know more about corsets than anyone else in Hollywood."

The most exciting part of her life, Claire insists, is to be able to stop being herself and become somebody else for a while.

"That's the charm of acting for me," she said. "Most people are held inside their own personalities, there's no escape from the wishes that can't come true or the things they don't want to remember. But an actor can take on another form, borrow another personality."

"I want to make any role I play come to life," she said, her expressive hands giving emphasis to the remark. "That's the all-important thing. Yet, there have been times when, believing I have succeeded in doing this, I have found myself out of work for a long period. After 'Stagecoach,' a big hit, I was five months out of pictures. Once I was sixteen months out of work. Then I had four pictures in a row."

But Claire Trevor did not intend to be typed by the boys who sit in on Hollywood's production conferences. She knows exactly what she wants of Hollywood. It is the opportunity "to live on the screen all kinds of credible characters." She refuses to be the product of a makeup box, no matter how skillful its suggestion of evil. Hollywood's ready perception of her talents, combined with the understanding of producer Milton Bren, whom she married in November, 1948, are enabling her to have Opportunity.

"I don't believe in roles brimful of acting but which contribute nothing to

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the general purpose of the story," she asserted. "The story has to fit the characters and the characters the story, otherwise there's no reality to what you're trying to do. I don't want to be sentenced to any single-kind of role. I guess that's the real reason why I have no particular desire to return to the Broadway stage. I wouldn't want to play the same character night after night for possibly months on end."

It could be, too, that her remarkable gift for sneering more menacingly than any other actress in Hollywood has put far behind her the vivid but insecure pastures of Broadway. A resourceful, painstaking person, she sets out to make any screen role assigned her a vivid thing. If it calls for a whiskey voice, she practices making her vocal cords even huskier. It was her part of the be-sotted gun moll in "Key Largo" that brought Hollywood up sharp to her potentialities as an actress. The flawless portrayal struck the screen colony like a thunderbolt, brought her an Academy Award.

Hollywood immediately began to let her show she possessed more than a neat figure and blonde good looks and an ability to curl her lip.

During a recent interlude she played the stellar role in "Borderline." No sneer, no menace, not even a threat. It afforded relief. It also enabled her to make a fresh evaluation of herself besides revealing to thousands of persons in the East and Middle West her capabilities as a flesh-and-blood actress. The chance came with the two-months personal appearance tour in connection with the picture's release. Her new husband accompanied her, was "thrilled each day" by the "emotional impact" of Claire's performance.

"Milton had obtained a one-act play written some time ago by Corey Ford. It was, in fact, a long monologue concerned with the reactions of a New York salesgirl to her job, to life in general, during a working day as she relates them to her sweetheart over long-distance telephone. The audience loved it."

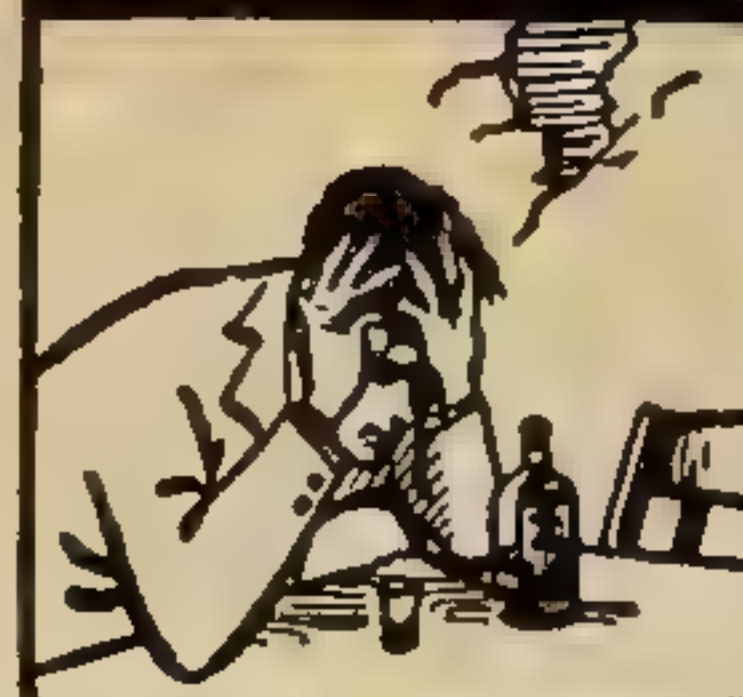
Milton Bren had joined us in the room. Slight, youngish, with a sincerity that was directly apparent, he was looking forward to the comparative serenity of Hollywood. No more train schedules for a while, no more hectic night life.

Regarding future plans, she said she might return to being a Menace in her next picture. But she wasn't sure.

"I'm interested in the leading figure in 'Three For Bedroom C'—sounds a bit sexy, doesn't it?—a novel by Goddard Lieberman—he's Vera Zorina's husband, you know. Milton's going to produce it. The heroine's a movie star, a kind of a diamond-in-the-rough type who has pulled herself up to the front rank by her own persistence and native shrewdness, combined, of course, with pictorial appeal. The story revolves around the comic complications aboard a transcontinental train when three persons—the film star, her little daughter and a Harvard professor, utterly oblivious of such a world as Hollywood, all find themselves applicants for the same bedroom.

"I'd like to play the film star, but I don't want it if Milton thinks it's not

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for me. I don't want him to give it to me just because I'm his wife."

Claire suddenly was glancing intently at the handsome diamond-and-platinum ring on her finger.

"I never saw that before, dear," she said. "There's a little speck of red on the stone."

Milton dashed to Claire's side, bent over, examined the ring. "I guess that's a ruby," he said. "Don't think I ever saw it before, though."

"Why, it's rubbing off," Claire had wet the ring with her finger. "It's just a speck of lipstick," she laughed.

It was a sentimental crisis of a minute. But it was very revealing in its demonstration of the close boy-and-girl-like devotion of the couple.

It made all the more convincing Claire Trevor's assertion that she has never known any characters like those she has played on the screen. You just couldn't imagine the gun moll of "Key Largo" or the Feminine Menace of "Stagecoach," "Murder My Sweet" and "Allegheny Uprising" caring a good hoot about a speck on a ring.

## Your Guide to Current Films

Continued from page 15

clue to the instigator, is a whiff of French perfume. . . .

Better than average Western in which Maureen was never better, and Will Geer is terrific as Carey's sidekick.

## The Daughter Of Rosie O'Grady (Technicolor)

Warner Brothers

**L**IGHT musical with June Haver gaily prancing about as the offspring of a vaudeville team, the remaining half being father James Barton. Since her mother's death, which he attributes to the tough grind of show business, Barton has kept all mention of the stage and theatrical life away from his three daughters. However, June meets music hall owner, Gordon MacRae, and family history begins to repeat itself, even though papa temporarily disowns his stage-struck child. Aside from the well worn corny ending, it's a pleasant enough offering of entertainment.

## So Young, So Bad

United Artists

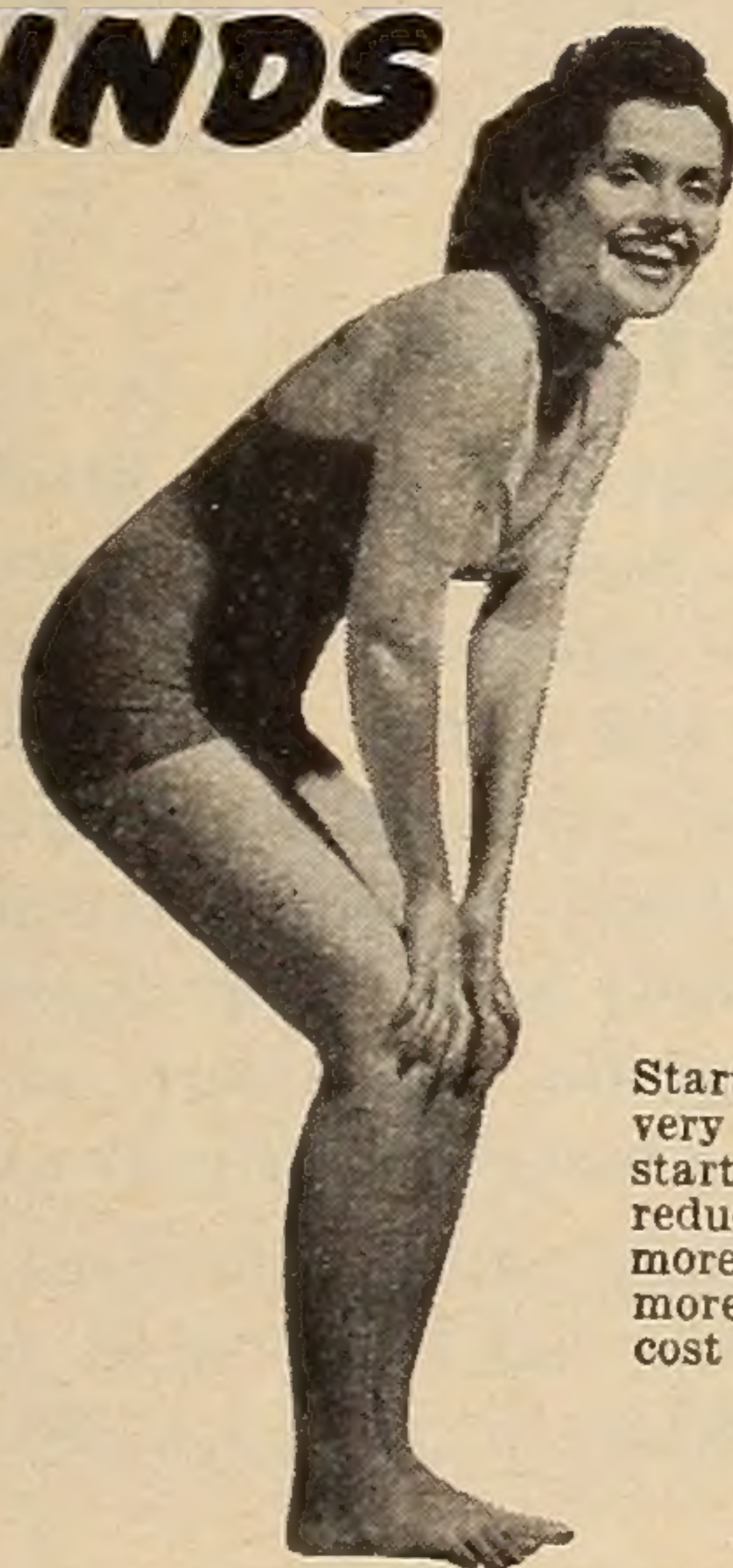
**T**HOUGH none of the names are familiar, other than Paul Henreid, the newcomers make neat showings for themselves. Sentenced to a delinquent home for girls, the four: Anne Francis, Anne Jackson, Rosita Moreno and Enid Pulver, go from bad to worse—something which psychiatrist Henreid can't understand. Outwardly the institution seems like the ultimate in modern corrective measures. True, the buildings look like some swank girls' school, but inside those walls, a pack of sadistic matrons rule in ways as horrible as Medieval torture methods. Henreid's final victory makes up for all the grim goings on. Well done and startlingly unsugarcoated.

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Dr. Edward Parrish

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\*Your experience may, of course, vary.

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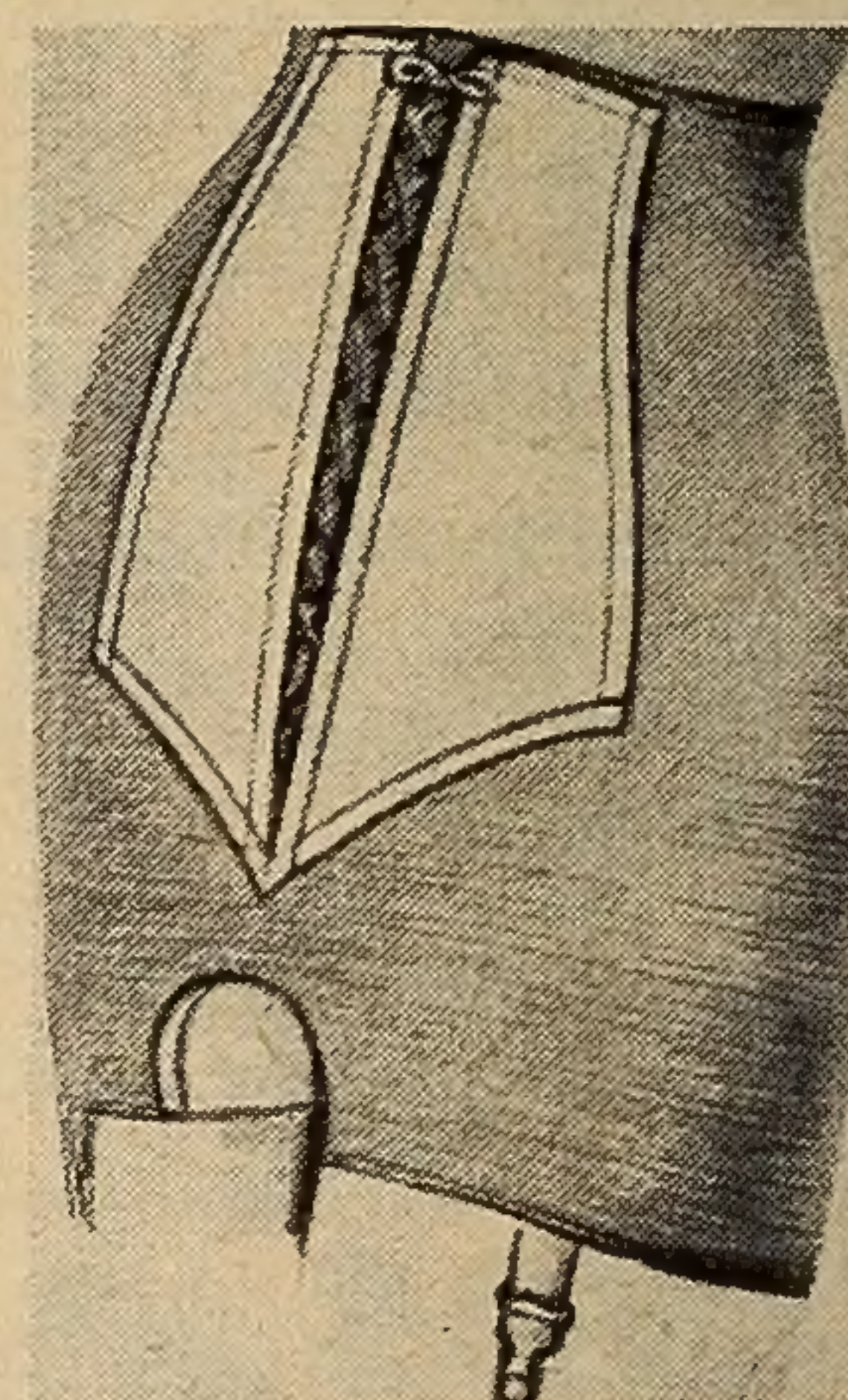
UP-LIFT ADJUST-O-BELT! The UP-LIFT ADJUST-O-BELT with the amazing new *adjustable* front panel controls your figure the way you want it, with added support where you need it most. Simply adjust the laces and *PRESTO* your mid section is reshaped, your back is braced and you look and feel younger!

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